THE OLD GUARD

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Based on the comic book by
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FADE IN:

A1 *EXT. SILK ROAD BASIN - **CA 800 CE** - DAY* A1

A small CARAVAN moves through an open basin surrounded by woods. Suddenly, BANDITS flood from the trees. The MERCHANTS scatter in panic as they descend.

ANDROMACHE (lean, strong, and smart) defends with QUYNH (30's, smart, pit-viper quick) and LYKON (African, 20's, striking and fierce) as a WAVE OF BANDITS charge them. Quynh wears a distinctive pendant around her neck.

Lykon fights with economy and precision, an immovable island. Bandits shatter against him.

Andy and Quynh are in constant motion, labrys and short-sword in compliment. They braid; what one begins, the other finishes; where one moves, the other compensates. It is eloquent, silent, a beautiful dance of partners who know one another beyond intimacy. Parts of a whole.

MORE BANDITS are charging. Several are MOUNTED. They attack from each side.

ANDY
Lykon! Other flank!

Lykon shifts to defend the other side. Quynh climbs/vaults Andy onto the caravan, where she scoops up her bow. Andy charges, downing a bandit, spins to see Quynh <u>apparently</u> aiming at her.

<u>Without</u> alarm or hesitation, Andy sways out of Quynh's SHOT, the ARROW passing so close to her it rustles her hair as Andy turns. The shot finds its mark in ANOTHER CHARGING BANDIT. Beyond him, a MOUNTED BANDIT bears down.

Quynh nocks and fires without pause as Andy goes into motion. The arrow hits the Mounted Rider at almost the precise instant Andy grabs his reins. Andy swings herself up to take the newly vacated space. The timing is breathtaking.

Andy cuts down a bandit with her labrys, wheels around to where Lykon dodges a mounted attack and dismounts the rider, finishing him off.

Quynh is still aiming and firing. She never misses.

Andy engages the other riders. She is, for the record, as dangerous on horseback as on foot.

Lykon downs another opponent, whirls, his back exposed. Before the Bandit can strike, Andy is there.

ANDY (CONT'D)
Watch your back!

LYKON
(laughing)
That's your job, Andromache.

They wheel apart, Quynh's arrows giving them cover. Andy engages another Bandit.

Lykon sees ANOTHER MOUNTED BANDIT targeting a YOUNG SCRIBE. He engages instantly, interposing himself between the Young Scribe and the rider. It's a flurry of action; when it's over, the rider is dead. Lykon turns to the grateful Scribe, smiles at him.

The Young Scribe rushes back to the safety of the caravan. Then Lykon winces, puzzled. He checks his stomach. His hand comes back COVERED IN BLOOD.

QUYNH
They're falling back!

Quynh leaps down from her perch, and she and Andy step forward, watching the remaining bandits flee. They exchange a look of grim satisfaction - they've done their job, and done it well.

ANDY
I think I saw you miss, Quynh.

QUYNH
You are mistaken. I never miss.

ANDY
I have seen you miss.

QUYNH
That is impossible, because I never miss. Love, have you ever seen me miss?

Quynh turns to Lykon. He hasn't moved, unsteady on his feet, a look of almost childlike confusion on his face. He opens his mouth to speak, and BLOOD wells from his mouth.

QUYNH (CONT'D)
Lykon!

He topples. Andy and Quynh rush to him. Quynh is anguished. She and Andy roll him.

Andy tears open his tunic, revealing the wound in his belly. Quynh frantically tries to staunch his bleeding.

Andy is stunned.

QUYNH (CONT'D)
I can't -- it won't stop!

Lykon gasps in pain, spasming.

ANDY
This isn't...this isn't right!

QUYNH
(almost frantic --)
Why won't it stop?

Lykon reaches out for Quynh. He is dying.

LYKON
My heart...

QUYNH
No. No, don't leave me. Don't leave me.

LYKON
...my love.

His last breath escapes, a death rattle, leaving Quynh weeping over him, Andy trying to comfort her, trying to make sense of the insensible...

1 EXT. MEDINA - MARRAKECH, MOROCCO - PRESENT - LATE DAY 1*

A narrow alleyway. Quiet, empty. Modern graffiti on ancient walls. ANDY moves through a shaft of sunlight. Sunglasses on. A hair cut. But unmistakably ANDROMACHE of 1200 years before. On her back she carries a Black Saz bag.

She turns down another alley. Feels like a maze. And then another, this one shadowed and dark. She moves without caution. In the distance, the insistent, ominous WHINE of a fast-moving motorbike...

2 EXT. MEDINA - SAME TIME 2

A MAN speeds through the maze of narrow alleyways on an old cycle, weaving around debris, cutting dangerously around corners. Reckless. His shirt billows for a moment and we see the GUN tucked against his back.

Up ahead, ANDY WALKS. The Man sees her. Then he ROLLS the throttle. Races up behind her. Closer. Closer. At the very last moment, he weaves around her, then spins the bike in front of her, forcing her to stop. GUNS the throttle playfully. She stares back at him, then sidesteps and continues walking. *

He grins and kills the engine. This is SEBASTIEN LE LIVRE -- BOOKER (40's). He drops the bike, swings his pack onto his shoulder, and rushes to catch up. He falls into step. They walk together in silence for a few paces.

BOOKER
Good vacation?

ANDY
Perfect.

BOOKER
You travel?

ANDY
Some.
(goes into her bag)
Got you something.

She hands him a wrapped parcel. Booker unwraps it to reveal a first edition of *Les Trois Mousquetaires*. He grins.

BOOKER
This couldn't have been cheap.

ANDY
Who says I paid for it?

He laughs. They continue.

BOOKER
Meet anyone special?

Andy is both truthful and kind in response.

ANDY
No. You?

BOOKER
Unlikely.

ANDY
Why'd you call, Booker?

BOOKER
You remember the Surabaya job, eight years ago?

Andy nods.

ANDY
CIA.

BOOKER
The man who hired us, James Copley, he reached out. He's freelance, now.

ANDY
'Course he is.

BOOKER
He's got a hostage situation, South Sudan --

ANDY
We don't do repeats, you know that.

BOOKER
Yes but --

ANDY
It's too risky.

BOOKER
He's desperate, Andy --

Andy bristles with frustration.

ANDY
I was on vacation.

BOOKER
-- It's kids.

That gives Andy pause. Without committing:

ANDY
Nicky and Joe?

BOOKER
They're on the way.

3 EXT. BORDER CHECKPOINT - MOROCCO - SAME TIME 3

An old, dusty Land Rover bounces toward an isolated SECURITY CHECKPOINT. YUSUF AL-KAYSANI -- JOE (early 30's) drives. NICOLO DI GENOVA -- NICKY (30's) sits in the passenger seat, sorting a collection of freshly acquired spices.

NICKY
Star anise, this is good. Smell this cardamom.

He holds some cardamom out for Joe to smell.

JOE
Nicky. Later?

He indicates the ARMED POLICEMAN approaching the driver's window. Another ARMED GUARD watches from the gate arm.

JOE (CONT'D)
As-salam alaykom.

POLICE OFFICER
Wa Alykom as-salam.
(then, in Arabic --)
Passports.

Joe turns to Nicky.

JOE
He wants our passports.

Nicky leans over, eyeballs the Policeman significantly...

NICKY
(in French --)
Our papers are in the back.

The Policeman goes to the back and opens the rear door. Two large duffel backpacks sit there. On top of one of them, a FAT ROLL OF BILLS.

The Policeman glances up at the front. Nicky is showing off his acquired spices to Joe, who patiently amused.

The Policeman takes the bills, slams the door and waves to the Armed Guard. The Guard raises the gate arm and the Land Rover rolls through...

4 EXT. ALLEYWAYS - SHORT TIME LATER 4

Andy and Booker pass an OLD MAN in a traditional djellaba, weaving. He eyes them curiously. They continue up the narrow alley to a nondescript wood door. They step through into...

5 INT. EL FENN - CONTINUOUS 5

...a beautiful Riad hidden inside the maze. A YOUNG WOMAN in red gives them a welcoming smile, motions toward a hallway that leads them into a stunning open courtyard lobby. Fruit trees, colorful rugs, and exquisite furnishings. HOTEL EMPLOYEES in red move about attentively. A couple of GUESTS head past with their bags.

A large TELEVISION is tuned to the BBC. Andy lingers. Booker heads to the reception desk. *

RECEPTION
Welcome to El Fenn, Sir. Checking in?

BOOKER
Yes, please.

RECEPTION
Is this your first time in Marrakech?

BOOKER
Seventeenth, actually.

RECEPTION
What brings you back this time, Sir?

BOOKER
Family.

ANGLE ON: Andy watching a BBC newscast about the ongoing crisis in Syria.

VOICE (O.C.)
Everybody say MARRAKECH!

Andy turns, freezes, caught in the background of a selfie. She approaches the THREE YOUNG WOMEN.

ANDY
Want me to take one for you? *

YOUNG WOMAN
Thank you! My head always looks totally outsized in selfies, it's 'cause my arms are quite short so I haven't got enough reach, you know?

Andy waits as patiently as she can bear during this. Finally, the phone is handed over and the young woman joins her friends for a pose. Andy eyes the view-screen, thumbs back to the previous image, with herself in the background and hits DELETE. Then takes a live picture. Hands the camera back.

ANGLE ON: Booker is handed a room key.

RECEPTION
Room 102. It's on the first floor. Elevator to your right.

BOOKER
Merci beaucoup.

He walks back to Andy. They move to the elevator. Enter. Both angle away from the CAMERA in the ceiling corner. Booker hits the button for the SECOND FLOOR. The doors close...

6 INT. EL FENN - HALLWAY - SHORT TIME LATER 6

Andy and Booker walk down a hallway, stop at room 206. Andy knocks. After a beat, the door opens. Nicky stands there. Grins, steps back...

7 INT. EL FENN - HOTEL ROOM - CONTINUOUS 7

Andy and Booker enter. Joe leaps from where he's seated.

JOE
Andy!

He gives her a bear-hug, lifting her off her feet. Andy is touched by his genuine delight at seeing her again. He sets her down.

JOE (CONT'D)
Look at you. Nicky, look at her.

NICKY
You look good.

ANDY
You guys, too.

All four sit at a table where Nicky pours two more coffees. The ease between the four of them comes from *absolute* familiarity. They have known each other a *very long time*.

Booker doctors his coffee from a NAPOLEONIC ERA FLASK, pours a splash into Andy's without being asked. This is ritual, as is what comes next:

NICKY
All right.

Nicky produces a small cardboard box and sets it on the table in front of Andy.

NICKY (CONT'D)
(to Booker --)
One hundred?

ANDY
Guys.

BOOKER
You're on.

Nicky lays 100 dinars on the table. Booker matches it with 100 francs. They look to Andy, expectantly. She and Joe exchange a look. *This again?* Joe shrugs. *Let them have their fun.* Andy opens the box. Inside: three pieces of BAKLAVA.

The three men watch intently as Andy takes the piece of baklava between her fingers. She examines it like a connoisseur, taking her time, knowing that this makes both Nicky and Booker impatient. Finally, she tastes it, savoring the treat...

ANDY
Hazel, not walnut. Black Sea. Rosewater... pomegranate... Eastern Turkey.

Booker starts to reach for the cash; Nicky stops him.

NICKY
That is not enough.
(to Andy)
Where, exactly?

Booker looks to Andy. Andy thinks, savoring. Then:

ANDY
Ardahan.

Joe laughs. She nailed it. She always nails it. Booker grins, grabs the cash. Nicky curses in Italian.

NICKY
You would think I have learned by now.

Booker gives Andy a wink of gratitude. Joe looks at Andy.

JOE
You missed us, Boss. Admit it.

ANDY
(after a while)
Maybe a little.

NICKY
This job.

The mood becomes more serious.

NICKY (CONT'D)
We can do some good.

ANDY
You watched the news lately? Some good means nothing.

JOE
I don't believe that.

Andy thinks. She gets up, crosses to the window. Pulls open the shutters. The SOUND hits us first. A LOW ROAR. Then we see... a SEA OF HUMANITY in a bustling square just below. THOUSANDS of people. So many lives.

ANDY
You ran checks on Copley?

BOOKER
Head to toe.

ANDY
You said he's freelance. Who's he working for now?

BOOKER
He's been doing intelligence and security for Steven Merrick.

ANDY
And he is?

BOOKER
Pharma guy. He's clean.

Andy looks them over, debating. She can see how much they want this.

NICKY
It's what we do, Boss.

BOOKER
C'est la guerre.

Joe nods in agreement.

ANDY
Yeah.
(beat, resigned--)
This is what we do.

8 EXT. JEMAA EL-FNAA - SHORT TIME LATER 8

Iconic square in Marrakech. Andy and Booker move through TOURISTS, LOCALS, AGGRESSIVE VENDORS toward an outdoor cafe. JAMES COPLEY sits with a FOLDED NEW YORK TIMES, sipping a glass of mint tea.

BOOKER
Mister Copley.

COPLEY
Monsieur Booker. Bonjour.

He motions for them to sit. To Andy:

COPLEY (CONT'D)
I don't think we've met?

Andy cocks her head, looks to Booker, then back to Copley. *This guy's ex-CIA? He's a Brit.* Copley understands.

COPLEY (CONT'D)
You're wondering about my accent. I was born in Boston, moved to London when I was three. Father was in the State Department.

Andy accepts this, offers her hand. Copley shakes. Andy notices his wedding band.

ANDY
You're married?

COPLEY
(slight pause)
My wife passed away two years ago.
ALS.

Before Booker and Andy can offer condolences Copley changes the subject.

COPLEY (CONT'D)
You haven't aged a day, Booker.

BOOKER
Trust me, I have.

COPLEY
Haven't we all?
(down to business)
Yesterday afternoon local a school southwest of Juba was attacked by militia. They murdered the teachers, then abducted seventeen of the students at gunpoint.

He passes the paper across the table. On the front page, a photo grid of 17 YOUNG SOUTH SUDANESE GIRLS under the headline *"U.N. CONDEMNS CHILD ABDUCTIONS IN SOUTH SUDAN."* *

Andy stares at the images.

COPLEY (CONT'D)
Youngest is eight. The oldest is thirteen.

9 INT. EL FENN - HOTEL ROOM - SAME TIME 9

Nicky's rifle scope is trained on Copley. Ready for a shot if need be. Joe listens to the meet via RADIO FEED.

COPLEY
(over feed --)
The South Sudanese have asked the U.S. for help, but current Administration policy is to deny aid to non-strategic allies. Some of my former colleagues at the CIA feel differently. They reached out to me. I'm reaching out to you. *

10 EXT. JEMAA EL-FNAA - CAFE - CONTINUOUS 10

Copley nods to the folded paper. There is a thin DIGITAL TABLET tucked inside. Booker takes it, taps the screen. Swipes through satellite SURVEILLANCE PHOTOS of a DESERT COMPOUND. SHOTS OF SIX GUARDS and DEFENSES. Andy finally looks over. Sees INFRARED of the SEVENTEEN HOSTAGE GIRLS in an underground bunker. She looks at Copley. Engages.

COPLEY
Last overflight confirmed personnel on site but no sign of food or water being brought in.

ANDY
Which means they're planning on moving them soon.

COPLEY
(nods --)
Most likely they'll separate them when they do, and odds are we'll never find them again. It's got to be done fast.

Andy nods, neither in nor out.

COPLEY (CONT'D)
Name your price.

Andy thinks, looks at Copley who returns eye contact. The man seems straight down the line.

ANDY
We'll invoice when it's done.

Copley smiles. He likes her.

COPLEY
Thank you. And good luck.

He leaves coins for his tea and stands. Glances up to the WINDOW OF THE HOTEL ROOM, gives a small wave...

11 INT. EL FENN - HOTEL ROOM -- SAME TIME 11

Nicky watches him, CHUCKLES.

12 EXT. JEMAA EL-FNAA - CAFE - CONTINUOUS 12

As Copley vanishes into the crowds Booker looks to Andy. He's pleased to see she's already studying the INFRARED SPY PHOTO of the HOSTAGE GIRLS... as the WHUP-WHUP-WHUP OF ROTORS takes us --

13 EXT. SOUTH SUDAN LANDSCAPE - LATE DAY 13

The GLARE of the high sun. A Vietnam-era Huey flies low and quick over the arid land dotted with low trees. Its bay doors are open, framing Andy, Booker, Nicky, and Joe within...

14 INT. HUEY - CONTINUOUS 14

Booker and Andy sit opposite Nicky and Joe. Booker moulds blocks of C4 into animal shapes, finishing each off with a blasting cap and det cord.

Andy, eyes hidden behind shades, appears to doze. She *long ago* lost count of all the battles she's fought.

Nicky and Joe hold hands. Nicky's eyes are closed, head down, in prayer. Warriors before battle, each in their own head.

Their gear is state-of-the art. Nicky carries a Browning pistol, a RPA sniper rifle, and a LONGSWORD. Joe has a Remington 870 tactical strapped to one leg, a Sig P2022 and a SCIMITAR. A *keffiyeh* is looped around his neck. Booker carries an H&K P-30 and an H&K 416. Andy holsters a STI 2011 pistol. A "tactical" LABRYS, the traditional double-headed axe of the Amazons, rests, head on the floor, her hand on its shaft.

BOOKER
Hey.

Andy turns her head. Booker uses his C4 animals to indicate some outright bawdy behaviour. Joe and Nicky laugh. Andy * smiles, then turns back, the rugged terrain reflected in her shades. The pilot, WEI (late 40's), shouts back into the bay: they're approaching the LZ. Joe nods, passes the message along. Booker stows his C4 menagerie in his gear bag...

15 EXT. SOUTH SUDAN LANDSCAPE - SHORT TIME LATER 15

The Huey skims a low mountain plateau, then pulls up into a hover. Our four execute a fast rope combat deployment, securing their LZ. They hold as Booker signals "secure" to Wei. The hovering Huey banks away then, off a hand signal from Andy, they fall into a patrol chevron. Andy takes point, then Booker, then Joe, then Nicky as they move down the steep terrain...

16 EXT. SOUTH SUDAN LANDSCAPE - DUSK 16 *

The four move through the dry landscape, quiet, focused. A FAMILY of HERDERS approaches, corralling their cows to one side, as they eye the Old Guard warily. A WOMAN and her YOUNG DAUGHTER carry water jugs. The Young Girl watches. Nicky gives her a smile.

NICKY
(in Nuer --)
[*Peace be with you*]
A MAAL TEH-KE JEE

The Young Girl smiles back...

17 INT. COMPOUND - SOUTH SUDAN - NIGHT 17

Squat, concrete, razor wire fencing, lit by floodlights. A SATELLITE ARRAY on the roof, some ragged SUVs and a cluster of OLD CONEX CONTAINERS.

Two heavily armed WATCHMEN sit in a sandbag watch tower. One brews tea; the other surveys the landscape through night-vision binoculars.

Through the greenish-hue of his POV, the desert is still. Suddenly, a thin LINE of white light STREAKS right at him. His head JERKS as a bullet passes through his head, then through the head of the other Watchman. They drop without a sound. One shot, two down. The REPORT, a distant thunder, rolls across the desert a moment later...

18 EXT. COMPOUND PERIMETER - CONTINUOUS 18

Eight hundred meters from the men he just killed, Nicky ejects the spent shell. Joe looks up from his spotting scope, confirms the kills with a nod to Andy. Andy starts forward and the others follow...

19 EXT. COMPOUND - SHORT TIME LATER 19

Booker quickly cuts through the fence, opening a gap that Andy, Joe and Nicky flow through. They split, Andy and Booker move left, Nicky and Joe go right...

20 EXT. COMPOUND - BACK SIDE - SHORT TIME LATER 20

TWO SENTRIES round the corner. Joe drops silently from above, his Scimitar glinting in the moonlight. He cuts the neck of one. As the other turns, Joe cuts him through. The two Sentries fall. Joe hasn't made a sound. Nicky joins him. They keep moving...

21 EXT. COMPOUND - FRONT GATE - SHORT TIME LATER 21

TWO GATE SENTRIES watch the ribbon of road. One stifles a yawn. Behind them, Andy appears from the shadows like a ghost. She raises a PISTOL with a SUPPRESSOR and fires TWICE. They drop without even a last gasp. Her expression is grim. This is work. She moves through the entrance of the compound. Booker falls in beside Andy. Nicky and Joe join them...

22 INT. COMPOUND - CONTINUOUS 22

They move quickly toward a metal door at the opposite end. Andy stops short, eyes catching A PILE OF CHILDREN'S SHOES. Her expression hardens, fury glinting in her eyes. She motions the others into position. Booker quickly affixes the C4 animals from his satchel to the door, then falls back. He looks to Andy, who nods. Booker BLOWS the door --

23 INT. BUNKER - CONTINUOUS 23

-- and Andy advances through the smoke almost before the door hits the floor. Joe stacks on her, then Booker, then Nicky. They move swiftly down the stairs, descending into --

24 INT. BUNKER - KILLING FLOOR - CONTINUOUS 24

-- a pitch dark room. Their torches skim the environment scanning for targets. Six open doorways are set along the three cement walls. The FLOOR IS SHINY AND POLISHED. It's EMPTY.

ANDY
What the hell?

NICKY
We too late?

Suddenly, TWO BRIGHT spotlights kick on from the corners, blinding them. From each doorway TWO SHOOTERS emerge, twelve total, in full tactical gear and HK MP7As. These are *not* locals.

ANDY
Mother. Fuck.

The shooters OPEN FIRE. Round after round divided amongst Andy, Joe, Nicky, and Booker. The bullets overwhelm their body armour and rip into their bodies. They fall, lay silent, broken and still. The last spent shells RATTLE on the floor. An awful silence. The shooters relax, drop their empty mags, turn away from the carnage. Then --

Andy starts to struggle up to her knees. Booker, Joe and Nicky follow. The Shooters STARE, FROZEN IN HORROR. One woman and three men stare right back. *

They start to HEAL. THE BULLET HOLES IN THEIR NECKS, CHEEKS, HANDS. The only evidence of what's happened is their blood-soaked and bullet-riddled clothes. Andy, in particular, looks *thoroughly* pissed off.

Andy, Joe, Booker, and Nicky ATTACK. The shooters PANIC. Some try to run. Others reload to return fire.

Joe ROARS, cooking off his mag with insane accuracy. He dumps the long gun, goes to the Remington then his Scimitar. Nicky uses his Longsword. Moves with calm grace. Booker slips around shooters, confuses their fields of fire.

And Andy... Andy is a holy terror as she moves effortlessly from her PISTOL to her LABRYS with devastating effect. Her ability to kill at close range is an advantage over those who have been raised by the gun. She anticipates every move, steals every advantage. Shooters go down left and right. Finally, with a SNICK of the Labrys, the last shooter FALLS.

Almost perfect silence, just the sound of our four as they catch their breath. Andy stows the Labrys on her back.

ANDY (CONT'D)
Everyone still with me?

They check themselves over.

NICKY
Good.

BOOKER
Oui, bien.

ANDY
Joe?

Joe COUGHS up a bullet, spits it out.

JOE
Fucking pissed off.

NICKY
Where are the girls?

ANDY
There never were any girls.

Andy indicates the six small digital cameras that ring the room. Recording from every angle. Her fury is, if anything, quieter and colder than before.

ANDY (CONT'D)
We've been set up.

Andy stares up at a corner cam...

25 INT. COPLEY'S HOUSE - STUDY - DAY 25

ANDY'S FACE stares at us from a DESKTOP SCREEN. Her image FREEZES, REWINDS, back to the moment where they were all gunned down...

Copley sits at a desk. Presses PLAY to watch Andy's team rise from the dead. Falls back in his chair. Stunned. HE BELIEVED THE IMPOSSIBLE. And he was right... He picks up the phone and calls Merrick.

COPLEY
Yeh, I got it.

He puts the phone down.

26 EXT. AFGHANISTAN VILLAGE - EARLY MORNING 26

US MARINES search the village. MALE ADULTS and TEENS are gathered around the well, watched over as a TRANSLATOR shows them a PHOTO of an Afghani man in his 20's -- SADEQ.

A female Marine kneels in front of a GROUP of YOUNG BOYS. NILE FREEMAN -- African-American, 24, innate swagger and goodness, blows a bubble with her gum. The boys' eyes widen as it grows bigger and bigger. The YOUNGEST BOY reaches out to touch it and it Pops! Covering Nile's face. The boys LAUGH. Nile grins, reaches into her pocket, pulls a handful of gum. The boys scramble to grab a piece.

SERGEANT (O.C.)
Freeman! Where you at?

Nile hops up.

NILE
Sergeant, here!

Two other Marines follow her, DIZZY and JORDAN (20's). Together, they are a FET Team -- female engagement team. They pack full battle rattle same as any other Marine.

SERGEANT
The women are holed up in the house on the northwest corner. Get me some information.

NILE
Roger that.

Nile motions her team forward. GITA, a young Afghan woman in US military fatigues, follows. She is their TRANSLATOR.

NILE (CONT'D)
Keep it respectful.

DIZZY
Don't we always?

NILE
Never hurts to repeat it.

27 INT. VILLAGE HOME - SHORT TIME LATER 27

The interior courtyard is crammed with WOMEN and GIRLS. Apprehension is PALPABLE. Nile, Dizzy, Jordan and Gita enter. Dizzy and Jordan keep watch. Nile removes her helmet.

NILE
As-salam alaykum.
(in Pashtun --)
My name is Nile, I am an American Marine.

She shows the photo of Sadeq, noting reactions as she moves through the space. Gita follows, TRANSLATING INTO PASHTUN.

NILE (CONT'D)
We are searching for this man. He has killed many of our people and many of yours. Have you seen him? Have any of you seen him? You do not disrespect your family by telling us where he is.

Most of the women keep their eyes down. But an OLD WOMAN fixes Nile with her gaze.

OLD WOMAN
There are no men here. To use women as shields is to be no man at all.

Nile sees her shift her gaze <u>past</u> her to a HANGING RUG. Nile nods in understanding. Gives a hand-signal to Dizzy and Jordan. They quietly approach, weapons ready. Nile uses the nose of her rifle to peek behind the rug.

NILE
Thank you for allowing us into your home. We will leave you in peace --

A HAIL OF BULLETS tears through the rug, narrowly missing Nile. The Village Women dive, shielding their daughters. THE RUG DROPS, REVEALING A WOODEN DOOR. A PAUSE in the gunfire.

NILE (CONT'D)
Go, go, go!

Nile kicks the door in --

28 INT. VILLAGE HOME - WORK ROOM - CONTINUOUS 28

-- and advances, M4 at her shoulder. Nile spots SADEQ in the corner reloading his AK-47.

NILE
Stop!

Sadeq pivots to shoot and Nile drops him with two quick shots to his chest. He falls, one hand pinned beneath him. Nile kicks his AK clear, adrenaline on ten. Jordan and Dizzy check corners:

JORDAN
Clear!

DIZZY
Clear!

NILE
(into radio --)
Staghorn, Coppertop, target down, I repeat, target down, over.
(to Jordan --)
Jay, check on the women.

JORDAN
Can do, Marine.

She quickly goes, as Nile drops to a knee, eyes wide. She tears a compression bandage from her harness and applies it to Sadeq, working urgently to save him. Dizzy takes in the room. It's an IED factory.

DIZZY
You see all this shit? Jackpot.

NILE
Not if he bleeds out. They wanted him alive, remember?

Sadeq feebly tries to push Nile away one-handed.

SADEQ
(in Pashtun --)
Do not... do not touch me.

NILE
(desperate --)
C'mon, man. I'm trying to save you.
(turns to Dizzy --)
Dizzy, a little help --

With his last breath, Sadeq's other hand WHIPS a PESHKABZ just as Nile turns back. The blade SLASHES her neck. Arterial blood rushes from her body. Sadeq lets go his death rattle as Nile topples, eyes wide, her mouth working SOUNDLESSLY.

DIZZY
Nile!

Dizzy dives for Nile. NILE'S POV as Dizzy, anguished, struggles to stop the bleeding with her hands.

DIZZY
(shouts --)
Medic!
(to Nile --)
Oh, Jesus. Hold on, Nile. Please...

Her voice fades into the rising WHITE NOISE and Nile's faltering HEARTBEAT.

DIZZY (CONT'D)
(pleading --)
Come on, Nile. Don't you go on me...

Nile's world begins to BLEACH OUT...

29 EXT. SOUTH SUDAN LANDSCAPE - DAWN 29

Booker collects the bullet-riddled clothes from Nicky and Joe. He and Andy have already changed.

Andy stands, bloody garments near her feet, in a dangerous, brooding silence. Booker dumps the remaining clothes on the pile, steals a glance at her, worried and guilty.

Nicky finishes wiping blood from Joe's bare back.

JOE
One has to admire Mister Copley's attention to detail.

Andy snaps the cap off a magnesium flare, igniting it. She drops it onto the clothes, setting them alight. Booker again looks to Andy. Andy watches the clothes burn.

NICKY
Spoken like an artist.

JOE
Speaking objectively, he did it very well. The shoes? Very clever.

ANDY
Not clever.

They look to her. Booker doesn't. He feels the storm coming.

ANDY (CONT'D)
Pathological. Bastard played us.

NICKY
The guilt lies with the deceiver, not the deceived. We did right, and for the right reasons.

ANDY
And look what it cost us! The CIA knows who we are. What we are.

BOOKER
He's not CIA anymore.

The moment he says it, Booker - and Nicky, and Joe - know that was the *absolutely* wrong thing to say. Booker tries to defend himself.

BOOKER (CONT'D)
I checked! I was thorough! Everything looked legit!
(to all three)
I fucked up, I'm sorry. *

Andy just shakes her head - she's not angry at *him*; her disgust is for a world where people will lie about girls being sold into sexual slavery as bait.

JOE
What's the play, Boss? We go dark?

NICKY
It has worked before. *

ANDY
Not this time, it won't. The whole world's a damn camera. Copley wanted that footage for a reason.

JOE
The question is why.

NICKY
Blackmail?

ANDY
Or looking to sell it to the right buyer.
(beat)
Doesn't matter, we're not going to give him the chance. We find him and we tie this off.

BOOKER
And then?

ANDY
Then nothing. That's it. The world can burn for all I care.

The others react. They've seen her at her lowest before; they've never seen her like this. *She means it.*

The fire is dying. Andy kicks the embers, sends sparks into the air to die.

ANDY (CONT'D)
I'm done.

FLASH: Two shots into Sadeq's chest. In his eyes, the pure terror of death...

FLASH: A chain banging against wood...

FLASH: Two male hands grip each other...

FLASH: A Neapolitan era silver flask...

FLASH: Close up of ANDY, distorted in shadow

30 INT. CAMP LEATHERNECK - RECOVERY WARD - AFGHANISTAN - DAY 30

Nile WAKES with a start in a hospital bed. Breathing hard, disoriented. Hands fly to her neck. She feels the bandage, looks around at the rows of empty beds. Slowly calms...

31 EXT. NORTH AFRICAN DESERT - DAY 31

A nondescript CARGO TRAIN rumbles across the desert. We focus on a boxcar.

32 INT. BOXCAR - SAME TIME 32

Nicky and Joe sleep, Joe's arm protectively around Nicky. Booker dozes against an old crate, flask at his side.

But Andy is awake, still brooding. She looks over her boys, protective, then lays back. After a moment, the rocking train lulls her eyes closed...

INSTANTLY A RUSH OF DISJOINTED IMAGES CASCADE AT US:

-the blood-soaked nametag, half obscured, reading "FREE"-

Nicky grimaces in his sleep.

-the Old Woman from the village, shielding one of the girls-

Joe's grip on Nicky tightens.

-a stretcher runs through the village-

Booker snorts, scowls in his sleep.

-CU on the peshkabz in Sadeq's hand, trailing blood from Nile's carotid-

Andy flinches, STARTS awake. This is insult to injury. The others are rousing themselves.

ANDY
Are you kidding me? Now? Another one <u>now</u>?

Joe is already pulling his sketchpad and pencils. Booker is rattled, a hand at his neck. This is new to him.

NICKY
Was a woman. Black.

JOE
I saw an older woman, in a hijab.

He looks to Andy, but Andy is clearly wrestling with her own feelings at the moment. He speaks to Booker.

JOE (CONT'D)
What did you see?

Booker tries to rally.

BOOKER
I... partial on a nametag.

JOE
"Free..." something...

NICKY
Dirt floors. Clay walls.

BOOKER
And I saw a medevac.

JOE
So maybe a Coalition medical team.

NICKY
The knife, it was a *peshkabz*, you know? Pashtun. Maybe Afghani?

BOOKER
I felt her die.

Andy finally speaks.

ANDY
She's a Marine. Combat or near-combat duty. Afghanistan.

Joe's sketch is coming together. It's Nile.

ANDY (CONT'D)
Dammit, it's been over two hundred years. Why <u>now?</u>

No one has an answer. Andy looks away, fuming, frustrated, mind racing. This could not have come at a worse time.

NICKY
Everything happens for a reason, Boss.

JOE
We need to find her.

BOOKER
We need to stick to the plan. We take care of Copley.

JOE
So we leave her out in the open?

BOOKER
<u>We're</u> out in the open! We're exposed right now!

NICKY
(quietly)
Not like her.

Andy is listening.

NICKY (CONT'D)
Whoever she is, she is scared and she is confused and she is more alone than she has ever been in her life. You remember what it was like, Booker. She needs us.

They do, Andy especially. But Andy is damn-well not going to admit that.

ANDY
Fuck. I'll do the retrieval.

BOOKER
Boss...

ANDY
If we're dreaming her, she's dreaming us, Book! That makes her a beacon straight to us.

BOOKER
So what do we do in the meantime?

ANDY
Head to France. Get to the Charlie safe-house. I'll meet you guys there. Find Copley.

Joe tears the sketch from his book, hands it to Andy. She looks at it, shakes her head.

ANDY (CONT'D)
Jesus, she's a baby.

33 EXT. NORTH AFRICAN DESERT - LATE DAY 33

The last car of the CARGO TRAIN lumbers past, revealing Andy's gear bag slung over her back, walking away...

34 EXT. CAMP LEATHERNECK - RECOVERY WARD - LATE DAY 34

Dizzy follows Jordan to the building. Hesitant. On edge.

JORDAN
You need to stop tripping.

DIZZY
I know what I saw.

JORDAN
A little blood can look like a lot. Adrenaline flying, everyone was seeing shit they didn't.

DIZZY
I was holding her fucking neck together in my hands.

Jordan stops, locks up on Dizzy.

JORDAN
You rather we sent her home in a body bag? Huh?

DIZZY
(beat --)
Of course not.

Jordan turns, pushes through the doors. Dizzy follows into...

35 INT. CAMP LEATHERNECK - RECOVERY WARD - CONTINUOUS 35

...the quiet.

JORDAN
Hey! Look who's up.

Nile sits on the end of her bed, dressed but for her boots. She stares down at them, into thoughts only she can see.

JORDAN (CONT'D)
How you feeling, sis?

Nile doesn't react. Dizzy and Jordan reach her. A pause.

DIZZY
Nile?

Nile sees them for the first time.

NILE
Hey, Dizzy. Jay.

JORDAN
So let's see the trophy.

Nile hesitates, then lifts her chin. We see her throat. THERE'S NO SCAR, NO MARK AT ALL.

DIZZY
(soft --)
Fuck me.

JORDAN
Nile, there's not even a scratch...

NILE
(uncomfortable, lying --)
They used some kind of new skin graft...

Nile begins pulling on her boots. Dizzy stares at Nile.

DIZZY
That what the doctors said?

NILE
Yeah. That's what they said.

Nile rises and Dizzy takes a step back. They stare at one another, Nile's sees Dizzy's suspicion and fear.

NILE (CONT'D)
C'mon, gotta get out of here.

Nile walks out. Jordan follows. Boxes marked MERRICK PHARMACEUTICALS fill a corner. Dizzy watches them go...

36 INT. BANQUETING HALL - LONDON - LATE DAY 36

STEVEN MERRICK -- 30's, wiry, prowls the stage, addressing UK BUSINESS LEADERS (CBI). He rocks a hoodie under his Armani suit jacket.

MERRICK
...In the early Stone Age the average life expectancy was about thirty. I look around this room and I reckon we'd all be dead already.
(beat)
Well, except me.

Laughter from the audience.

MERRICK (CONT'D)
Now fast forward to the Industrial Revolution. Average life expectancy? About forty.

In the background, by the monitors, COPLEY WATCHES. Next to him DR. META KOZAK (40's, cold, clinical).

MERRICK (CONT'D)
Over three million years and progress was pathetic. Yet now our average lifespan in developed nations is seventy-eight. Two years more if you're lucky enough to be a woman.
(smiles --)
The future is female.

Kozak watches, impassively.

MERRICK (CONT'D)
This progress is entirely owed to everyone's favorite 'love to hate': Big Pharma.

He leans forward, passionate.

MERRICK (CONT'D)
My company's research on telomere extension will reverse the chromosomal clock of human stem cells. Our manipulation of the Klotho hormone will, in time, completely arrest common cognitive decline. Yes, that's good riddance to dementia.

Audience responds with enthusiasm. Copley nods, with it.

MERRICK (CONT'D)
Our work will add a year of life to the collective world population every decade.

Huge applause from audience.

MERRICK (CONT'D)
Yes! It's incredible. But...it's not cheap. We need investment. Profit drives my enthusiasm to take risks. And in partnership we really can change the world.
(smiles)
Thank you for your time.

Enthusiastic applause from two hundred Business leaders.

37 INT. EXECUTIVE LIMO, LONDON STREETS - SHORT TIME LATER 37

Merrick stares at the digital footage of Andy, Booker, Nicky and Joe rising from the dead after being gunned down.

MERRICK
My God.

Dr. Kozak sits next to him. Copley and Merrick's Head of Security KEANE, sit opposite.

MERRICK (CONT'D)
Is it for real?

He gives Kozak the floor.

DR. KOZAK
It's possible they share a mutation of the gene SCN9A, which would inhibit all pain receptors. Or a frontal deletion of the FAAH-OUT gene, which would accelerate their ability to heal. They could also be on steroids and morphine.

MERRICK
To conclude?

DR. KOZAK
It's inconclusive.

Merrick turns to Copley

MERRICK
I funded you two million for proof of concept. Blood. Tissue. Bone. DNA.

COPLEY
Recovering an uncontaminated sample at the site proved impossible.

Merrick stares at him.

MERRICK
But you promised me hard proof.

COPLEY
There was an unanticipated amount of...carnage. But the footage --

MERRICK
The footage is a two million dollar snuff film. But it doesn't give her the how.
(then)
I want all of them, Copley.

COPLEY
I think I can get one --

MERRICK
No, not one. All.

COPLEY
Sir, these are extraordinary individuals. They're extremely resistant to capture.

MERRICK
Consult with Keane. Make a plan. Make it happen.

Beat, then --

COPLEY
I brought this to you because you're the leading man in the field. But the intel must be shared.

MERRICK
It will be.

COPLEY
We're here to save lives --

Suddenly the car is UNDER SIEGE by PROTESTORS gathered outside MERRICK'S HQ.

37A EXT. MERRICK BUILDING, CITY OF LONDON - CONTINUOUS 37A

The car outside the building as SIXTY PROTESTORS surround it. Some hold PLACARDS protesting Animal Experimentation, others hate Big Pharma. At least three phones are pressed to the windows filming Merrick's reaction. He looks hurt.

MERRICK
Tell them that.

Keane is shouting into his phone. Now TEN SECURITY MEN come surging out of the building to disperse the protestors.

38 EXT. HELMUND PROVINCE - AFGHANISTAN - NIGHT 38

Andy tends to the small fire she has set, settles down onto the desert floor. She digs into her gear bag, finds the small box of baklava. Enjoys a piece. She looks around the empty desert. This moment feels familiar to her. Through the flames she sees...

38A *EXT. AFGHANISTAN DESERT - 800 CE - NIGHT (**FLASHBACK**)* 38A*

Quynh, savaged by the desert, sits at the small fire, taking a date from the bundle offered by Andy. The date is filthy. Quynh says something wry, and Andy laughs. Quynh smiles...

38B (38) EXT. HELMUND PROVINCE - NIGHT 38B (38)

Andy looks away from the memory. It hurts too much...

39 OMITTED 39

40 OMITTED 40

41 EXT. CAMP LEATHERNECK - OUTDOOR GYM - MORNING 41

THREE MALE MARINES work out with free weights, shooting wary glances at Nile on a matt. She drops down, rolls through a ferocious circuit of sit ups and pull-ups. Straining, pushing, the pain and effort palpable. She finally drops, curbing the rising emotion. She is pretty sure she died. She steels herself for another set.

SERGEANT (O.C.)
Freeman.

She looks over. Her Sergeant stands there, uncomfortable. She jumps up.

NILE
Aye Sergeant.

SERGEANT
Orders just came through. They're sending you to Landstuhl, Germany for more tests.

NILE
What? But I'm fine.

SERGEANT
Plane's fueling. Pack your bags.

NILE
Wait, Sergeant...

He holds out her dog tags.

SERGEANT
We took these off you, when it happened. Didn't think you were coming back.

A beat, then she takes them. He turns and walks away. Nile slips the chain back around her neck...

Puts them under her shirt, she picks up her hat and jacket, and leaves.

42 INT. CAMP LEATHERNECK FEMALE BARRACKS - SHORT TIME LATER 42

Dizzy and Jordan lounge in the space with EIGHT FEMALE MARINES, jawing and cracking on each other. Nile pushes through the door. Dizzy freezes. Jordan and the others follow her gaze. SILENCE radiates. Nile glances around, sees her fellow Marines watching her with doubt and suspicion.

Nile walks to her bunk, sees her duffle sitting packed on her bed. She looks at Dizzy and Jordan. Dizzy stares back, fear on the edge of hostility. Jordan can't hold Nile's look...

Nile moves to her personal shelf to collect her things. Earbuds, a couple of personal letters, her cell, a SMALL FRAMED PHOTO OF A BLACK MAN (30s) IN MARINE DRESS BLUES. She packs the framed photo and letters. She should sit on her bunk and wait. But the rejection is too much. She grabs her cell and headphones, and walks out...

43 EXT. CAMP LEATHERNECK - FEMALE BARRACKS - CONTINUOUS 43

Nile slams out of the door, rounds the corner, finds a private spot and sits on a bench. She's shaken, oddly shamed. She pulls the earbuds from her pocket, slips one into her ear. Presses PLAY on her phone. MUSIC bumps. Nile shuts her eyes, sinking into her music. Suddenly her eyes open. In the shadows, Andy, a few meters away, eyes her.

NILE
(on edge --)
What's up?

MALE MARINE (O.C.)
Corporal Freeman?

She looks over. TWO MP's march toward her. HANDS ON THEIR HOLSTERS.

MALE MARINE (CONT'D)
Been looking for you. It's wheels-up on your ride --

Suddenly, Andy SLAMS Marine One face-first to the wall. He is out. Marine Two pulls his firearm, but she spins back with a KICK, knocks it to the ground, then a flurry of MARTIAL ARTS BLOWS until he drops.

Nile grabs up his gun, points it at Andy as Andy marches toward her. NILE SUDDENLY RECOGNIZES ANDY. In Nile's split second hesitation, Andy grabs her gun hand, flexes and now has Nile's gun in her hand. Pointed at Nile.

NILE
Who are you?

ANDY
Andromache the Scythian.

As Nile's eyes widen, Andy deftly KNOCKS HER OUT with the gun.

ANDY (CONT'D)
But you can call me Andy.

44 EXT. AFGHANISTAN - HELMAND PROVINCE - LATE MORNING 44

A USMC Humvee speeds along a ribbon of road, then abruptly turns, heading into the endless ragged, rocky terrain in the middle of nowhere...

45 INT. USMC HUMVEE - CONTINUOUS 45

Andy stares out. The Humvee hits a ditch and BOUNCES HARD.

In the back, laid out amongst random equipment boxes, Nile JOLTS awake. She sees Andy in the driver's seat. *

Nile searches for an escape. She reaches through the opening of the cargo door, unhooks the chain. She SLAMS both feet into the door, jarring it open. She rolls out, CRASHES to the ground, her body tumbles uncontrollably. *

Andy looks back, sees Nile disappearing in her rear-view.

ANDY
Goddammit.

She SLAMS the brakes...

46 EXT. HELMAND PROVINCE - CONTINUOUS 46

The Humvee rocks to a stop. Andy climbs out. Fifty feet away, Nile is WRECKED. She hears Andy approaching behind her, glances back. She staggers to her feet, starts to run. Andy raises her gun and SHOOTS Nile in the head. NILE DROPS DEAD.

Andy walks to her. Crouches down, looks at Nile's empty stare. The hole in her forehead slowly starts to HEAL. Nile stirs.

ANDY
It's so damn slow the first couple of times.

Nile sits up, confused, puts a hand to her head.

NILE
You...you shot me.

ANDY
Yeah, I'm sorry, but I need you back in the car.

Nile stares at Andy in dim horror. Andy extends a hand to help her up. Nile bats it away, scrabbling back in the dirt, her panic and confusion rising.

NILE
Back up off me!

ANDY
Freeman, listen to me --

NILE
This isn't real, this can't be real...

ANDY
Haven't you figured it out yet? You can't die.

NILE
I'm dreaming... it's a dream...

Grabbing her roughly by the shirt, Andy hauls Nile up.

ANDY
Its not a dream. And your people are coming for us, so can you please --

Nile breaks Andy's hold, fumbles out her KA-BAR, slashes. Andy easily evades. Nile swipes again, and this time *Andy turns into the strike*. Nile buries the knife in Andy's chest.

Andy steps back, wincing. Doesn't matter how it heals, it *always* hurts. Nile backs away.

Andy grits her teeth and PULLS THE BLADE from her chest, then tosses it aside. Nile is stunned.

ANDY (CONT'D)
Can you maybe not do that again, please?

Nile stares as the wound HEALS itself. Then she bucks over and THROWS UP. Andy does not have time for this.

ANDY (CONT'D)
Oh for Pete's sake.
(then --)
(MORE)

ANDY (CONT'D)
Look kid, we really don't have time for this. You can't die. Neither can I. You got questions, I get it. You want answers, get in the car.

Nile's not moving.

NILE
Who are you?

ANDY
I lead a group of immortals, an army, I guess. Soldiers, fighters, like you. We're a fun bunch.

NILE
You kidnapped an American Marine, you understand that?

ANDY
They were going to lock you in a cage and never let you go. You know that.

Nile stares. This is the truth.

ANDY (CONT'D)
Just like you know me. You see me in your dreams.

Nile reacts, shell-shocked.

ANDY (CONT'D)
Now please. Get in the fucking car before I shoot you again.

Beat, Nile walks to the Humvee. Andy sighs, relieved. Follows.

47 EXT. SMUGGLER'S AIRFIELD - AFGHANISTAN - SHORT TIME LATER 47

A dirt landing strip. No buildings, save for a small, worn wood shack. The Humvee pulls up near the old Russian DC-3 cargo plane on the runway. TRIBESMEN stand guard, AKs in hand, watching the vehicle warily. A pilot, ANDREI (40's, Russian) steps out of the shack, curious and suspicious.

Andy gets out, MOTIONS Nile to follow. Still dazed, she climbs out, takes in the dangerous scene. Andy walks to the Pilot, speaks in RUSSIAN, hands him the keys to the Humvee. He nods, and Andy marches Nile aboard...

48 INT. SMUGGLER'S PLANE - CONTINUOUS 48

Nile makes her way sullenly to the front. Andy pulls some clothes from her bag, tosses them to Nile.

ANDY
Put those on.

Nile doesn't move.

NILE
Where are you taking me?

ANDY
Paris.

Before Nile can respond, Andy tosses Nile a water bottle.

ANDY (CONT'D)
And there's blood in your hair.

NILE
Wonder why.

Nile looks around. The plane is packed with bricks of drugs and boxes of guns.

NILE (CONT'D)
This guy is running drugs and guns.
This the shit you're into?

ANDY
Sometimes you gotta work with people
you wouldn't eat with.

Nile looks around at the rust and duct tape all through the plane.

NILE
This gonna be safe?

Andy takes out a burner phone.

ANDY
Does it matter?

Andy steps off the plane.

49 EXT. PLANE - CONTINUOUS 49 *

Andy pulls the burner phone from her pocket. Dials. *

BOOKER (O.C.) *
Boss. *

ANDY
You find Copley?

BOOKER (O.C.) *
Nothing but dead-ends.

ANDY
Keep looking.
(then --)
I found the new one.

BOOKER (O.C.) *
And?

ANDY
She stabbed me, so you know, shows *
potential.

Booker laughs. *

50 MOVED TO SCENE **63A** - ** NOW MOVED AGAIN TO SCENE **A1** ** 50

51 OMITTED 51

52 INT. SMUGGLER'S PLANE - CONTINUOUS 52

Nile finishes folding her uniform, places it neatly by her jumper seat. She looks around the plane... eyes the crates of weapons, the boxes of vodka, the hanging ratchets with key locks, the pilots gun belt draped on the back of his chair...

The pilot, then Andy walk aboard. Andy slams closed the doors. Andy digs into the box of vodka, pulls a bottle, drops down onto a couple of duffle bags. Nile grips the netting nervously as the plane picks up speed...

53 EXT. SMUGGLER'S AIRFIELD - SHORT TIME LATER 53

The plane lumbers, belches smoke, wobbles into the air...

54 INT. SMUGGLER'S PLANE - SHORT TIME LATER 54

Nile winces at every bump and jump of the plane. She looks at Andy. Andy is relaxed, drinking straight from the bottle.

NILE
So, why is this happening? I mean, why me?

ANDY
Wish I knew.

NILE
You said you had answers.

ANDY
Didn't say you'd like them.

NILE
(beat, then, praying --)
God - why is this happening to me?

ANDY
Are you praying? God doesn't exist.

Nile lasers her with a look.

NILE
Mine does.

ANDY
You know, there was a time when I was worshipped as a God.

The plane suddenly takes a DROP. Nile jumps. Andy gives her a look.

ANDY (CONT'D)
Relax, none of it is real anyway.

Andy gets up and walks towards her bag and jacket at the back of the plane.

NILE
How many others?

ANDY
Four.

NILE
Four? You're an army of four?

ANDY
Plus you.

NILE
Five with me? Oh, let's start a band. So you want me to be a part of this immortal army. That's why you took me?

ANDY
Yeah.

Nile loses it. Andy sits.

NILE
This is bullshit. You hypnotized me or something, and that was a blank you shot me with --

ANDY
I cut your throat, too?

Nile reacts.

ANDY (CONT'D)
You believe in "Him" so just keep following that illogic -- you're already on board with the supernatural.

Nile has no come back. Andy puts her jacket over, goes to sleep turning away from Nile.

ANDY (CONT'D)
If I were you, I'd get some sleep.

55 EXT. GOUSSAINVILLE-LE-PAYS - DAY 55

A ghost town, abandoned fifty years ago. An old BMW glides into the town square, backs into an open garage.

Joe emerges, pulls two sacks of groceries from the backseat. Shuts the garage door and pauses as a RUMBLE rises. He looks up to see the belly of a 777 coming in low on approach to Charles de Gaulle Airport.

He heads toward an abandoned church, watchful and wary. The L'EGLISE ST-PIERRE ET ST-PAUL, completed in the 15th century, now deconsecrated and overgrown. He heads for the door at the side...

56 INT. CHURCH - CONTINUOUS 56

Joe enters. Nicky shuts the door behind him, takes one of the bags. A beat, as THEY EXCHANGE A LOOK MORE ELOQUENT THAN WORDS -- affection, concern, relief that he's back safely. They cross the church together, heading for another door. The setting sun illuminates the looted stone interior. They cross into...

57 INT. CHURCH - RECTORY - CONTINUOUS 57

Furnishings from the late 19th century through the 1960's, with touches of the modern, including a flatscreen. Several ARCHAIC WEAPONS -- a longsword, a cavalry saber, sit in the umbrella stand by the door. BOOKS are stacked in piles and falling off the shelves. An EASEL is wedged into the corner, a half-finished work by Joe on the canvas.

Booker works on his laptop, a pistol resting on the arm of his easy chair. At the RATTLE of the door. Nicky moves straight through to the kitchen with both bags.

BOOKER
Was starting to get worried.

JOE
Had to be certain I wasn't followed.

BOOKER
And?

JOE
I'm certain I wasn't followed.

Joe takes off his jacket.

JOE (CONT'D)
Anything from Copley?

BOOKER
(shakes his head)
Vanished. And this will no doubt shock you, but all of his contact information appears to have been false.

JOE
This is my surprised face.

Nicky unpacks a bottle of olive oil. Clearly disappointed.

NICKY
You got olive oil.

JOE
They didn't have goose fat.

NICKY
A traditional cassoulet must be made with traditional ingredients. It's no good with this.

JOE
Nicolò, it's going to be great, because you're making it.

NICKY
Details. This will be her first dinner with us.

BOOKER
I didn't get a dinner.

NICKY
You were not so special.

Joe takes out a bottle and walks over to Booker.

BOOKER
Merci - this is the one I wanted. Did you bring the scratchers?

Joe hands Booker some LOTTERY SCRATCH CARDS then drops down into a chair with his sketchbook. Booker starts scratching his cards.

NICKY
I don't understand why you play this Booker. They'll never let you win - where is the joy?

BOOKER
I have lived a long life, my friend. I haven't lived as long as you or Joe, but I've lived long enough to know it's about the little pleasures in life.
(to Nicky)
Come here.

Nicky approaches. Booker scratches a card.

BOOKER (CONT'D)
Here is... anticipation...
Here is hope...
And here is victory.

He holds up the winning card.

JOE
(grins)
How much?

BOOKER
Five euros.

Joe laughs. Nicky returns to cooking.

NICKY
Now I know about the little pleasures.

57A *EXT. DESERT - CA 800 CE - DAY (**FLASHBACK**)* 57A*

Sun, sand, and unrelenting heat.

Quynh, so far away as to be unidentifiable, walks away from us, a long line of footprints in her wake.

57B *EXT. DESERT - SAME TIME (**FLASHBACK**)* 57B

Quynh sways unsteadily as she walks. She's stripped off most her gear, carries only her bow and her blades. She has no supplies. She is half-blind from the glare, dehydrated. Her skin is wind-and-sun burned, her lips cracked.

She looks back the way she came. Whatever she sees causes grief and anger to cross her expression.

Behind her, distorted in the heat haze... someone is following her...

Quynh continues on, staggers, stumbles, falls. She tries to rise, can't. With effort, she rolls onto her back to face the sun, hovering at the edge of death, barely conscious.

Andy's shadow falls over her. Andy pulls her shemagh from her face, looking down at her friend, her heart breaking. Unlike Quynh, Andy is dressed for the desert, with a pack, several waterskins, and her labrys.

Andy gently lifts Quynh onto her shoulders and begins walking...

57C EXT. DESERT - NIGHT (**FLASHBACK**) 57C

Andy tends the small campfire.

QUYNH
(hoarse --)
You should've left me.

Andy looks to her. Quynh sits on the desert floor. Andy rummages in her pack, comes out with a bundle. She opens it, offering the contents to Quynh.

ANDY
Eat.

QUYNH
I'll just do it again.

ANDY
I'll follow you again.
(grins)
I've got plenty of time.

Quynh petulantly knocks the bundle away, scattering fruits and nuts. Andy calmly begins gathering them up. Quynh's grief wells.

QUYNH
He was supposed to stay with me. Lykon was supposed to live forever.

Andy pauses, then resumes. Quynh focuses on her.

QUYNH (CONT'D)
Leave.

ANDY
(offers the bundle again)
Eat.

Quynh knocks the bundle out of her hand again, and again Andy patiently gathers the food once more.

QUYNH
Leave!

Quynh glares at her, then looks away, her hand closing around the pendant. Andy gathers the food.

ANDY
(beat)
I was alone for a long time, Quynh. Then I found you. I don't want to be alone. I need you. So I will follow you into the desert with water and food, and I will gather your ashes if you throw yourself into fire, and I will suffer your contempt and your rage if that's what you pour on me. But I will never leave you.
(beat)
It's just us. Just you and me.

Quynh meets Andy's eyes, moved. She hears the truth, not just for Andy, but for herself. She pulls the pendant from her neck.

QUYNH
You and me.

Quynh presses the pendant into Andy's hand. Andy is almost moved to tears, sits next to her.

ANDY
Until the end.

A beat. Andy offers her the bundle. Quynh takes a date.

QUYNH
This thing is filthy.

Andy laughs. Quynh smiles.

58 OMITTED 58

59 OMITTED 59

60 INT. SMUGGLER'S PLANE - LATE DAY 60

Andy wakes with a START from her cargo BENCH SEAT.

Andy sees Nile by the cockpit holding a gun on the Pilot. Andy springs up but doesn't go far -- one wrist is TIED WITH A CINCH to the seat. She recognises she can't escape. No point struggling. Nile turns, they lock eyes.

NILE
We're not going to Paris.

ANDY
(calmly, to Pilot)
Andrei, come here...

Andy starts to reach for her gun under her seat. Andrei starts to get up, but Nile's insistent with her gun --

NILE
Sit your ass down.

ANDY
Stand up --

NILE
(to Andrei --)
You don't listen to her, you listen to me! Land this plane.

ANDY
Andrei, trust me. She's not gonna shoot you. I am.

His eyes go wide as she whips out her HANDGUN. Apologetic --

ANDY (CONT'D)
Priekienisya Myortvim.

She FIRES. Andrei's body recoils as he crashes back against the side of the cockpit and goes limp. Nile gapes.

NILE
Who's gonna fly the plane?

ANDY
We don't need a pilot. You can jump and survive.

NILE
I am not jumping from a plane!

The plane hits turbulence. Nile grabs the netting, surveying foreign cockpit gauges...

ANDY
Shit. I guess you do need a pilot.
(pause)
I can fly.

The plane is now SHAKING. Nile stares at her, enraged. Quickly unties her.

ANDY (CONT'D)
You don't speak Russian do you.

NILE
Why?

ANDY
Because I just told the pilot to play dead.

Nile spins back to see Andrei sitting back at the controls, flying the plane. Just as she turns back, Andy grabs Nile's gun hand and FLIPS her, slamming her to the deck. She tosses the gun. Nile looks up at Andy, pissed, CHARGES her, tries to plow her into the bulkhead, but Andy spins her, throwing her into a crate. The two get space on each other.

ANDY (CONT'D)
You really want to do this, kid?

Nile suddenly flies at Andy with a flurry of CQC (Close Quarters Combat) combinations. She's good. But Andy has six millennia of combat experience in every fighting style known to humankind and evades easily.

Nile is getting rocked. Andy slams her into a bushel of heroin bricks. They tumble to the floor. Andrei sees this. Pissed, he jerks the wheel, slamming both women into the wall. Nile recovers first, hits Andy in the face with a sucker punch. Andy smiles, impressed, spits the blood out of her mouth.

Nile comes at her again, this time connecting with a legit shot. Andy grabs Nile's face in her hands. Then flips her hard.

ANDY (CONT'D)
We're done.

Nile isn't. She swings again on Andy. Andy catches, then BREAKS Nile's arm. Nile CRIES OUT, CURSES.

ANDY (CONT'D)
I said we're done.

Nile comes at Andy once more. Andy breaks her LEG. Nile goes down, biting back excruciating pain. Andy is impressed by Nile's determination, if not skill.

ANDY (CONT'D)
You're very good. And you're gonna do great. What's your name?

NILE
Nile.

Nile slumps, exhausted. Andy sits opposite her. Nile winces, tests her arm and leg marveling as it HEALS.

ANDY
You see Nile, you're already healing faster.

Nile is suddenly bereft as the force of what's happened to her sinks in...

NILE
This is real.

Andy nods.

NILE (CONT'D)
I got people who love me, people who're gonna worry. I'm a Marine. They hear I'm AWOL --

ANDY
You're not a Marine anymore, Nile.

Andy holds her look. Nile knows and fights back tears.

NILE
So who am I now?

ANDY
You're with me.

Andy reaches out to Nile. Beat, then Nile takes her hand, and Andy pulls her up.

ANDY (CONT'D)
Let's get some rest.

60A INT. RECTORY - NIGHT 60A

Booker sits on the table drinking wine, watching Nicky cook. Nicky carries over a spoonful of cassoulet.

NICKY
Booker. You want to try some joy?

BOOKER
Yes please.

Booker puts the spoon in his mouth and smiles.

BOOKER (CONT'D)
It's good.

Nicky happily heads back to the stove.

BOOKER (CONT'D)
(cant resist)
It might need a little more salt...

Nicky stops dead. Turns...

JOE
He's joking!

NICKY
What?

Joe gives Booker a look - 'Don't'. Booker can't resist.

BOOKER
Just a pinch.

He gestures salt sprinkling. Nicky approaches and Joe holds him back as he swings a playful right hook at Booker.

61 EXT. GOUSSAINVILLE-LE-PAYS - BACK ROAD - SAME TIME 61

Andy and Nile roll up on a motorcycle. They park outside the gate. They climb off, ignoring the *defense d'entrer* sign there, and into a cemetery. Start walking toward the church. Nile looks around, bewildered.

NILE
I thought you said we were going to Paris?

ANDY
This is Goussainville. Just outside of Paris. Been abandoned for fifty years.

NILE

Why?

A JET ROARS directly overhead, briefly lighting up the church. Nile gets it.

ANDY
That.

62 INT. CHURCH - RECTORY - SAME TIME 62

Mid-playfight. Nicky is cursing in Italian, Booker fights back in French. Joe is trying to separate them and get them to lower their voices.

The door opens. They SNAP up like schoolboys as Andy enters with the new one.

ANDY
Boys. Meet Nile.

63 INT. CHURCH - RECTORY - SHORT TIME LATER 63

Nile sits, eating and taking in the three silent men eating around her. All on best behaviour for the newcomer.

Nicky is pleased she's enjoying the meal.

In the alcove, Andy throws her bag on the floor and sits on the bed. As she pulls off her jacket, she notices something: A SCAR ON HER CHEST where Nile stabbed her. It should've healed hours ago. Andy touches the scar, troubled...

63A MOVED TO SCENE **A1** 63A

63B INT. CHURCH - RECTORY - NIGHT - CONTINUOUS 63B

...Then, she covers up. Breathes in. In the main room, Nile is in conversation with the men.

Andy enters, pours herself a bowl of cassoulet, eats it watching them talk with Nile.

NILE
So are you good guys or bad guys?

JOE
Depends on the century.

NICKY
We try to make a difference, we fight for what we think is right.

NILE
How are you all in my dreams?

JOE
We dream each other's deaths. They stop once we meet.

NICKY
I believe it's because we're meant to find each other.

BOOKER
No. It's more simple than that, misery loves company.

NILE
Andy?

ANDY
What he said.

NICKY
It used to take years to track a new one. Booker was the last, 1812.

Nile stares at Booker.

NILE
Nah, no way.

BOOKER
I died fighting with Napoleon and his Grand Armee. The Russians kept retreating and Napoleon kept following... right into a Russian winter. We were freezing and starving. I was happy to go out.

Nile looks round the table at the people she now realises are ancient.

NILE
(to Joe)
So... you're even older than him?

Andy joins them at the table with a bottle of vodka.

JOE
Nicky and I met in the Crusades.

NILE
The Crusades. That's like...

JOE
A really long time ago.

NICKY
The love of my life was of the people
I have been taught to hate.

JOE
We killed each other.

NICKY
Many times.

Nile slowly processes all this. Now turns to Andy.

NILE
And you're the oldest?

Andy nods.

ANDY
Yeah.

NILE
How old are you?

ANDY
Old.

NILE
Yeah, but how old?

ANDY
Ancient.

The room is silent as Nile absorbs all this. Booker tries to lighten the atmosphere:

BOOKER
So we never die?

ANDY
Nothing that lives can live forever.

NILE
You said we were immortal.

ANDY
Truth is, we're mostly immortal. We can die.
(beat --)
I knew a warrior, way back, I saw his fire burn out.
(pause)
And there was another...

She trials off. The other three look at her, knowing why.

ANDY (CONT'D)
One day, the wounds just won't heal anymore, the scars won't fade. We just don't know when. Or why.

Booker stares at Andy. An intense moment between them.

NILE
So if we can die, why would you just shoot me? You could have killed me.

ANDY
You're too new.

The weight of all of it suddenly overwhelms Nile. She falls silent.

NICKY
It is a lot to understand. You should get some rest. Come with me.

NILE
Thanks for the meal.

Nicky leads Nile to the cots in the alcove. She lies down. The other three remain at the table. Eye each other.

ANDY
She wants to talk to her family.

BOOKER
It won't help her.

ANDY
You tell her that, Booker.

63C INT. CHURCH - RECTORY - LATER, MIDDLE OF THE NIGHT 63C

All are asleep in their cots - except Andy who sits guard in an armchair in the main room. Suddenly Nile wakes from a nightmare -

NILE
Shit!

SHE STRUGGLES TO BREATH. Everyone wakes up as she recovers.

BOOKER
What's going on?

NILE
It's OK, bad dream. Sorry.

But it is clear she is far from alright. Nicky moves to her.

NICKY
What happened?

NILE
I saw flashes of this before, on the first night, when I first dreamed of you. But now it's clearer; I dreamed about...a woman...locked in an iron coffin. Miles under the sea.

Andy listens. Senses what's coming - with dream. Nicky and Joe follow this intently with rising anxiety...

NILE (CONT'D)
She kept drowning and then coming back to life - her pain was unbearable but she somehow endured it. She was hammering her bloody fists and knees against iron. She was like something insane, something furious.

BOOKER
And?

NILE
The coffin broke apart - I saw an orange sea as the rust disintegrated - and she started swimming - fighting her way up - but the ocean was too deep and she drowned again - but she kept fighting and then drowning again. Who is she?

NICKY
(softly)
Her name is Quynh.

JOE
She's one of us.

She looks at their faces. Senses fear, can tell they're concealing... Joe and Nicky glance at each other. Then look to Booker for counsel. He nods, 'tell her'.

JOE (CONT'D)
Way back, it was me and Nicky, her and Andy. They were the best of friends. Inseparable. Always fighting side by side.

On Andy: listening to all this...

JOE (CONT'D)
We fought thousands of battles over hundreds of years. Lived and died together.

NICKY
We were in Medieval England, freeing so-called heretics from the witch trials. But then Andy and Quynh were accused of witchcraft themselves... they were trapped and caught...

63D *EXT. CASTLE SQUARE - DAY (**FLASHBACK**)* 63D

A Priest (FATHER SYKES) leads a CROWD watching as Andy and Quynh stand on the back of a cart, hands and feet bound, nooses around their necks.

SHOUTING WOMAN
Hang the witch!

SHOUTING WOMAN 2
Yes, hang the witch!

The horse jerks the cart forward leaving Andy and Quynh dangling, suffocating and then coming back to life again and again.

CHILD
Mumma, she's alive!

The CROWD react.

63E *INT. DUNGEON - NIGHT (**FLASHBACK**)* 63E

Torches, darkness, shadows.

JOE (V.O.)
When they didn't die, it 'proved' their case. They were sentenced again. And again.

Andy and Quynh are chained to the floor. Their clothes are filthy. They are barefoot. They have healed from the hanging.

QUYNH
I've never been burned alive before. Any idea what it's going to be like?

ANDY
Excruciating.
(small smile)
At least we'll burn together.

QUYNH smiles back. A moment between then, then --

QUYNH
Just you and me.

ANDY
Until the end.

The door SLAMS OPEN and Sykes enters, leading a group of SIX GUARDS. The GUARDS grip a chained Quynh. They drag her towards the door. Just outside, a large IRON MAIDEN stands.

Andy and Quynh each realize what is about to happen. Quynh's panic is pure and true. She's struggling, fighting in absolute desperation. It takes four men to control her, forcing her towards the open IRON MAIDEN. They lift their legs up and put her into the IRON MAIDEN.

ANDY (CONT'D)
Quynh!

QUYNH
Andy!

Quynh pleads, begging for her life. They close her in it, chaining it shut.

From inside the coffin, Quynh is weeping, crying for Andy.

QUYNH (CONT'D)
Andromache!

Andy SCREAMS on Father Sykes.

ANDY
Take me!

FATHER SYKES
You are too powerful together. For creatures such as you there is no salvation, no redemption --

ANDY
Where are you taking her?

FATHER SYKES
-- thus she is returned to Hell.

Something in his manic conviction chills Andy's blood.

ANDY
What have you done?

FATHER SYKES
God's work.

ANDY
QUYNH!

QUYNH
ANDY!

Sykes leaves Andy in the dungeon, follows Quynh in the IRON MAIDEN as she's pulled away. Andy is overwhelmed by the sadism and cruelty. Undone by guilt and anger, she rails against her chains until her hands bleed...

ANDY
NO! NO! NO! QUYNH!!

63F *EXT. THE WHITE RAVEN - AT SEA DAYS LATER (**FLASHBACK**)* 63F

The IRON MAIDEN is tipped overboard...

...where it sinks beneath the churning waves.

UNDERWATER in the dim, dark sea, Quynh's face, through the opening of her iron coffin, as she holds her breath until she can't, taking in water, and DROWNING. Only to wake up, and DROWN AGAIN...

63G ABSORBED INTO SCENE **63F** 63G

63H ABSORBED INTO SCENE **63E** 63H

63I INT. RECTORY - NIGHT 63I

NICKY
We spent decades searching for her, for anyone on that ship who could tell us where she was cast off.

JOE
Andy gave everything she had to that quest.

NICKY
That is why we dread capture. To spend eternity in a cage.

BOOKER
Or so we thought.

Andy appears in the doorway.

NILE
Why do you blame yourself? What else happened?

ANDY
I lost a soldier. That's what happened.

NILE
(unsettles --)
I <u>feel</u> her <u>pain</u>. Her <u>rage</u>. She feels crazy.

JOE
Over five hundred years in a box at the bottom of the ocean would make anyone go insane.

NILE
(to Booker)
You don't feel it too?

BOOKER
No.

Nile looks at Booker. A dawning realisation --

NILE
If she makes it out - is she meant to find me?

Andy can't answer, or chooses not to. Booker looks at Andy.

BOOKER
She won't know the modern world.

ANDY
She's a quick learner.

The group are very quiet as they contemplate this. Nile rushes out of the room past Andy and out the door. Andy follows...

63J (66) INT. SURVEILLANCE VAN - SAME TIME 63J (66)

Copley sits at the bank of screens, watching the action from the head cams. Keane KEYS his radio.

ALPHA TEAM LEADER (ON RADIO)
Alpha Team ready, in position.

BRAVO TEAM LEADER (ON RADIO)
Bravo Team to stand by.

KEANE
(into radio --)
Transport to stand-by.

He looks over at Copley.

KEANE (CONT'D)
Two dozen men like you asked. Aren't we overdoing it a little?

Copley looks at him.

COPLEY
No.

63K (65) EXT. CHURCH - SAME TIME 63K (65)

The same jet THUNDERS overhead, its running lights illuminating SIX SHOOTERS in full kit, and HEAD CAMS, advancing toward the door of the church...

64 EXT. CHURCH - CONTINUOUS 64

Nile paces in the graveyard. Andy approaches. The same jet THUNDERS overhead.

ANDY
Nile.

NILE
I don't want this. I don't want any of this.

ANDY
I know this is hard --

NILE
There's not one good thing about any of this!

65 MOVED TO SCENE **63K** 65

66 MOVED TO SCENE **63J** 66

67 EXT. CEMETERY - NEAR CHURCH - CONTINUOUS 67

ANDY
You're scared, I get it.

Nile looks away. The truth.

ANDY (CONT'D)
Me and those three men in there are the only ones who can keep you safe.

NILE
Like Quynh?

Andy stares, smarting with pain. She eyeballs Nile, needs her to get this urgently.

ANDY
Right now, we're all you've got.

68 INT. CHURCH - OUTSIDE RECTORY - SAME TIME 68

Alpha Team posts up outside the door, taking breaching positions. Alpha Team Leader (ATL) nods to a SHOOTER. The Shooter BREACHES the door with a battering ram. ATL tosses in a FLASHBANG --

69 EXT. CEMETERY - NEAR CHURCH - SAME TIME 69

Andy and Nile spin at the sudden BANG! Shocked, Andy pulls her pistol --

NILE
What's happening?

ANDY
They found us.

They take off running for the church...

70 MOVED TO SCENE **71A** 70

70A OMITTED 70A

70B INT. CHURCH - SHORT TIME LATER 70B

Andy and Nile move quickly towards the rectory.

71 INT. CHURCH - RECTORY - SAME TIME 71

Andy and Nile move inside. Broken furniture. Scorch marks and spent casings, bullet hits in the walls.

Booker is slumped in his chair. Pistol gripped in his hand. A grenade has ripped apart his CHEST.

ANDY
Joe? Nicky?

Nile stares, shook.

NILE
Shit...

Andy taps Booker with her foot.

ANDY
Book. You still with me?

No movement. She drops down. Hands his pistol to Nile.

ANDY (CONT'D)
Find Joe. Find Nicky!

Nile moves to the back of the space, searching. Andy grips his hand.

ANDY (CONT'D)
Come back to me, Book. You've got bets to make.

He doesn't move.

ANDY (CONT'D)
(desperately --)
You're still at the table. You are still in this shitty game with me. C'mon Book, I am <u>not</u> losing you.

She smacks him and he suddenly comes to with a GASP, clutching her head to his. Nile startles. Andy grips his head.

ANDY (CONT'D)
Welcome back, asshole. Thanks for taking so long.

BOOKER
(weakly --)
How bad is it? Damn, everything hurts.

ANDY
(so relieved)
Honestly? It's an improvement.

BOOKER
Fuck you, Boss.

ANDY
How many hit us? Where's Nicky and Joe?

BOOKER
I don't... Joe and I were gonna watch the game... lost the plot after that.

71A (70) INT. SURVEILLANCE VAN - SAME TIME 71A (70)

ALPHA TEAM LEADER (ON RADIO)
Two in transport.

COPLEY
(into radio --)
We need the woman.

ALPHA TEAM LEADER (ON RADIO)
She wasn't there. And the other guy's in pieces.

COPLEY
(to Keane)
She's there.

KEANE
(into radio --)
Bravo team, find the woman and get the pieces.

71B (71) INT. CHURCH - RECTORY - SAME TIME 71B (71)

Andy heads for the door.

ANDY
Fucking Copley.

NILE
Copley?

Andy ignores her.

Her expression is COLD FURY. She draws her pistol, turns to Nile.

ANDY
Help him and wait for my signal.

Andy strides to the door, grabs the CAVALRY SABER in the umbrella stand. She exits...

NILE
What signal? What does that even mean?

BOOKER
You'll know it when it comes.

His wounds start to HEAL. Nile glances away. It's too much.

BOOKER (CONT'D)
It's not normally like this, Nile.

NILE
Sure.

72 EXT. CHURCH - SAME TIME 72

Bravo Team Leader (BTL) sends half his Shooters to take up overwatch around the church, leads the remainder to the church door...

73 INT. CHURCH - CONTINUOUS 73

BTL and the Shooters cover their angles as they advance between the pews toward the aisle. A jet ROARS overhead, its running lights leaking into the building and -- for a moment -- ILLUMINATING ANDY HIDDEN BEHIND AN ANGEL UP HIGH, watching.

She waits until they're in the aisle, then without hesitation drops down into their midst. She is immediately in MOTION, the SABER in her hand slicing as she spins. She opens one Shooter, slashes two others. They recoil, screaming, panicking, too close to use their long guns.

Andy rises out of her spin, never pausing, swinging behind another Shooter and laying the blade to his throat, turning him into a human shield as she brings her pistol up. She FIRES two double-taps, drops another two shooters.

The three remaining open fire, hitting her human shield repeatedly in his body armor.

BTL drops his long gun, goes for his carry, as Andy whips her blade across her shield's throat, drops him as she pinwheels forward, firing and slashing, putting the last two Shooters down --

-- but BTL has his carry up and he FIRES at her head --

-- and misses, confused, for a moment thinking Andy has completely vanished, but he doesn't feel right and looks down...to see Andy in the full extension of a lunge as perfect as any Olympic fencer, her saber planted in his chest. From her expression, we can see she is not enjoying this; she is just terribly, terribly good at it...

74 EXT. CHURCH - SHORT TIME LATER 74

The Overwatch Team react to the sudden silence. A beat. Nothing but darkness from inside. One of the team motions half the group forward.

They disappear inside. A beat. Then GUNFIRE, the strobe-light flare of muzzle flashes...

75 MOVED TO SCENE **77A** 75

76 INT. CHURCH - RECTORY - SAME TIME 76

Nile hears the FUSILADE from just outside. She looks sharply to Booker, who is remarkably calm as he watches his stomach heal.

NILE
We gotta get out there, we gotta help her!

Booker starts to answer, pauses as he's cut off by MORE GUNFIRE from outside.

BOOKER
That's not the signal.
(then --)
Help me up.

77 EXT. CHURCH - SAME TIME 77

Muzzle flashes inside the church. Bravo team member holds gun to the door. Andy exits - takes him out. Her fire control is excellent, quick, precise bursts that catch one Shooter after another as they come into view. Two more fall.

Andy kneels down to the last Shooter by her boots. SEES the GRENADES on his harness...
She sees two more shooters run for cover behind SUVs in the courtyard...

77A (75) INT. SURVEILLANCE VAN - SAME TIME 77A (75)

Copley and Keane see the headcams of the dead shooters in the church, and watch the HEAD CAMS OF THE LAST TWO SHOOTERS WHO ARE STARING AT EACH OTHER IN FEAR. Wary --

COPLEY
Mr. Keane. I strongly recommend we leave right now.

78 INT. CHURCH - RECTORY - SAME TIME 78

Booker packs a change of clothes in his bag, then buttons his shirt, almost entirely healed. Nile checks her pistol, paces.

NILE
C'mon! Let's move!

BOOKER
That's not the signal.

NILE
How the hell can you tell?

An ENORMOUS EXPLOSION from the street rattles the rectory, SHATTERING windows.

NILE (CONT'D)
...oh.

Booker picks up his laptop and Andy's Saz bag.

BOOKER
That's the signal. Let's go.

79 OMITTED 79

80 INT. CHURCH - SAME TIME 80

Booker and Nile thread through the church, past the bodies. Nile stares in awe of Andy's one-woman carnage.

NILE
Andy did all this herself?

BOOKER
That woman has forgotten more ways to kill than entire armies will ever learn.

Booker crouches at one of the fallen shooters, grabs up a dead shooter's long gun.

NILE
Who are they? How'd they find you?

BOOKER
I don't know. Let's go!

Nile looks around, shaken by the carnage. She follows him out...

81 EXT. GOUSSAINVILLE-LE-PAYS - STREET - SHORT TIME LATER 81

Andy stands at the idling BMW as Nile and Booker advance toward her. One of the SUV's tires POPS. Booker tosses the gear bag and Saz bag into the trunk. Nile hesitates, stares at Andy's bloody face and vacant eyes.

Beat, then Nile climbs in...

82 EXT. OUTSKIRTS ROAD - LATE NIGHT 82

An armored car makes its way along the road, speeding towards the private airfield in the distance...

83 INT. ARMORED CAR - CONTINUOUS 83

In the back, Joe is on the floor, ankles chained, hands zip-tied. Nicky lays unconscious on the floor, bound similarly. FIVE ALPHA GUARDS flank them.

JOE
Nicky.

A Guard kicks Joe, hard.

GUARD
Quiet.

JOE
Nicolò.

GUARD
I said --

JOE
-- What're you gonna do, tough guy? Kill me?
(**Italian** --)
[*Nicolò. Wake up. I need you here with me.*]
NICOLÒ. DESTATI - DESTATI.

Nicky stirs.

NICKY
(Medieval Italian --)
I'm here. Wherever here is.
SONO QUI. OVUNQUE QUI SIA.

JOE
(Medieval Italian --)
[*Armored car. They used gas on us* --]
UN BLINDATO. (CI PORTANO ALTROVE)
HANNO USATO DEL GAS.

The Guard KICKS Joe again.

GUARD
I told you, shut up!

JOE
I need to know he's okay.

GUARD
Aww, that's sweet. What is he, your boyfriend?

The guards are amused. Joe is not. <u>This</u> does more than annoy him. His glare hits the Guard with the weight of every one of his ten centuries.

JOE
You are a child. An infant, and your mocking is thus infantile. That man is not my "boyfriend." That man is more to me than you can ever dream.
(MORE)

JOE (CONT'D)
That man is the moon when I am lost in darkness and he is warmth when I shiver in cold. His kiss still thrills me, even after a millennium.
(MORE)

JOE (CONT'D)
His heart overflows with a kindness of which this world is not worthy. I love that man beyond measure and reason.

Nicky has worked into a seated position. The guards are mesmerized by Joe's intensity. Joe looks to Nicky.

JOE (CONT'D)
He is not my "boyfriend. He is all and he is more.

NICKY
You incurable romantic.

Nicky leans in. They kiss, as if alone, as if not bound. The guards are at an utter loss for a second. Then almost at once they reach for both men to pull them apart.

84 EXT. RUNWAY - PRIVATE AIRFIELD - SHORT TIME LATER 84

The armoured truck pulls in. Keane, Copley, and more SHOOTERS wait. A Gulfstream, its stairs down, sits ready. Keane pulls open its doors. An Alpha Guard TOPPLES out, DEAD.

KEANE
Son of a bitch!

Joe and Nicky sit together on the floor. DEAD GUARDS decorate the interior.

NICKY
I do not suppose it would be possible to get these chains off of us?

KEANE
Get them out! Get them out, get them on the fucking plane! Now!

Joe and Nicky are yanked out of the vehicle by Keane's men.

JOE
Guess not.

NICKY
You would have thought <u>one</u> of them would have had the keys on him.
(sees Copley --)
We are usually a better judge of character.

Copley glances over at the dead guards.

COPLEY
Me too.

NICKY
I suppose they are taking us to the person who paid for your betrayal?

Copley doesn't answer.

JOE
Nice plane.

Joe and Nicky are taken up the steps.

NICKY
Joe, they have a TV.

Copley follows

85 MOVED/ABSORBED INTO SCENE **88A** 85

86 MOVED TO SCENE **88B** 86

87 EXT. MERRICK BUILDING - DAWN 87

A stunning tower of glass architecture in the heart of London. The top floors are lit up like a beacon of hope. A BLACK EXECUTIVE SUBURBAN approaches...

88 EXT/INT. MERRICK BUILDING - PENTHOUSE OFFICE - SHORT TIME LATER 88

Merrick paces outside the building, on the phone.

MERRICK
Yes, I hear what he's saying but it's about the money (isn't it). Double it and let's see what he says. No, the masters too. It's hardly unique if they can make another copy

He sees Keane and SIX SECURITY AGENTS march Joe and Nicky in, hand-cuffed. Copley follows. He quickly moves inside to greet them. Dr. Kozak sits at the boardroom table.

MERRICK (CONT'D)
Gentlemen, welcome. I'm truly honoured to meet you. Together, we shall do such things. 'What they are, yet I know not; but they shall be the terrors of the earth!' Or saviour, rather.
(off their blank response)
Lear? Shakespeare...? No?

He offers a handshake, then sees they're both cuffed. Joe and Nicky study him, guarded.

MERRICK (CONT'D)
(to Keane --)
Can we take the cuffs off?

KEANE
No, sir. We cannot.

MERRICK
My apologies. Gentlemen.
(then --)
Let's go off on the right foot, I'm Steven Merrick -- Youngest CEO in Pharma.

MERRICK (CONT'D)
Our work here is about balance. How do we push back the scientific frontiers while also turning a little profit.

Merrick steps closer, studying their faces. Joe snaps forward, HEAD-BUTTING Merrick who falls back in pain.

KEANE
Hey!

JOE
Where's your balance, asshole.

Keane takes out a gun to Joe, grabs his neck. Then goes to Merrick.

KEANE
Mr. Merrick --

MERRICK
(shooing him away)
Yes yes yes.

Merrick rights himself.

MERRICK (CONT'D)
Mr Copley provided me with footage of your unique talent. But I prefer my evidence to be indisputable.

In one motion, he snatches a letter opener off the desk and STABS it into Joe's throat and back. Rapid fire. Dr. Kozak looks away. Copley is aghast.

COPLEY
Mr. Merrick!

Joe falls.

JOE
(dazed --)
Ow Goddammit.

Nicky lunges, but Keane hits him with his gun and hits him in the stomach. Nicky falls to his knees next to Joe.

Merrick watches Joe's nasty wound HEAL itself. He's astonished by it. Turns to Dr. Kozak.

MERRICK
Look at that. What do you see?

DR. KOZAK
A Nobel Prize.

MERRICK
And a fair few quid to boot.

She watches, fascinated. Merrick comes forward again to stand in front of Joe and Nicky.

MERRICK (CONT'D)
We brought a cancer drug to the market last quarter, it's already saved hundreds of thousands of lives. In development it killed a quarter of a million lab mice. I don't have the time nor the inclination to ask for all of their little permissions.

JOE
You've mistaken us for mice.

MERRICK
There's genetic code inside you that could help every human being on Earth. We are morally obliged to take it.

NICKY
Your definition of what is moral is quite interesting.

Merrick eyes him, then --

MERRICK
Now you'll sleep. And we'll have a little peek inside you.

Dr. Kozak approaches Joe and Nicky, takes out two syringes from her pocket.

JOE/NICKY
No, wait, don't --!

They struggle. The two rear Mercs come forward and taser them. Joe and Nicky fall forward onto the floor. Kozak injects a syringe into their necks. They SLUMP.

Keane and the guards drag Nicky and Joe from the room. Dr. Kozak follows after them.

DR. KOZAK
I'll keep you informed of my progress.

MERRICK
Yes, you do that.

Copley is staring at him, incensed.

COPLEY
Mr Merrick, this is about science, not profits. Not sadism.

MERRICK
You owe me two more.

Merrick walks upstairs.

88A (85) EXT. LANGUEDOC-ROUSSILLON - DAY 88A (85)

The BMW coasts to a stop in front of a menacing metal gate. Booker steps out, pushes it back and Andy drives through. They drive into a quarry, and Andy pulls to a stop. They climb out. Andy leads them into some brush, then pushes open an old iron door...

88B INT. ABANDONED MINE - SHORT TIME LATER 88B

Dark as a tomb in here. Because it pretty much is. The heavy, rusted doors SCRAPE open to reveal Andy, Nile, and Booker in silhouette.

NILE
What is this place?

ANDY
An abandoned mine. Stumbled on it during the Baussenque Wars... eleven-fifties, maybe? I bought the land to keep my stuff. Been a while since I was last here. Gimme your lighter.

Booker hands Andy a lighter. It flares, and Andy lights an ancient OIL LANTERN hanging on a peg. Andy returns the lighter to Booker, hands the lantern to Nile. She and Booker advance.

ANDY (CONT'D)
Watch your step.

Nile shines the LIGHT around the mine, revealing artefacts from the fall of Rome mixed with detritus, art, jewels, weapons from the Dark Ages through WW2.

Nile begins to advance, eyes wide. Andy and Booker completely miss Nile's growing excitement.

NILE
Look at this. Look at all of this!

ANDY
Let's get a fire going.

Nile uncovers a mid-sized RODIN.

NILE
Yo, is this a Rodin? This is an honest-to-God Rodin!

ANDY
Yeah.

NILE
Wait. Did you know him?

BOOKER
Probably biblically.

Andy gives Booker the finger. They begin building a fire. Nile explores, unselfconscious in her excitement and enthusiasm, taken by the beauty of each discovery, one after the other.

Booker notices. Nudges Andy. They watch Nile.

BOOKER (CONT'D)
You're into art?

NILE
Yeah, I'm thinking of getting an art history degree once I'm out of the Corps...
(realizing)
I was thinking about it, I mean.

Nile turns away. Andy watches her, not unsympathetic. She turns to Booker.

ANDY
Get to work on finding Copley.

89 INT. ANDY'S MINE - DUSK 89

Nile tends to the small fire as Booker sits on his bedroll, laptop open. Andy stands over him, jittery.

ANDY
Come on, Book. You've been working on this all day.

Andy turns away - feels her shoulder. Reaches under her jacket and looks at her hand - sees blood. She goes to trunk and changes her jacket as Booker and Nile continue talking behind her.

BOOKER
The man is a security expert. There's no footprint. It's going to take time.

NILE
You got a satellite link on that?

BOOKER
Yeah.

NILE
You follow the money? Whoever he's been working for, maybe?

Booker looks at her.

NILE (CONT'D)
It's how we track militants. Sorry. You probably know that.

BOOKER
Won't hurt to do it again.

Andy looks over at Nile, now gazing into the flames. She's clearly exhausted.

ANDY
(off Nile)
Rack out. You know how it works. Get the sleep while you can.

BOOKER
You okay, Boss?

Andy starts to exit.

ANDY
I'll be back.

BOOKER
Where you going?

ANDY
For a drive.

They watch her go. Booker looks over at Nile, nods at his gear bag.

BOOKER
I brought you a change of clothes right there.

Andy exits. Booker frowns. Nile continues to stare into the fire. She reaches out to the flames. Closer and closer. Booker watches. Nile winces. Her skin starts to SMOKE and BLISTER. She jerks her hand back.

NILE
Ow!

BOOKER

Just because we keep living doesn't mean we stop hurting.

Nile watches her skin heal, mesmerized. SHE'S HEALING AS QUICKLY AS THE OTHERS DO NOW. She focuses on her hand.

NILE
Why us?

Booker shakes his head.

BOOKER
That way madness lies.

NILE
Thought you were the brains in this outfit.

BOOKER
God help us all.
(beat --)
You know what I <u>do</u> wonder. Why <u>you</u>, Nile? Why <u>now</u>?

NILE
How old is she?

BOOKER
She says she doesn't remember.
She may not, I don't know.
(then)
I do know that she was alone for a
long time before she found another
like her. A very, very long time.
There've been others, you know.

NILE
Beside Quynh?

BOOKER
A handful. She's outlived them all.
There's only us, now. And you.

Nile lets this sink in. She watches Booker as he vaguely prods the fire.

NILE
Tell me the truth. Booker?

BOOKER
(grins --)
Unlikely, but worth a shot.

NILE
Are you in love with her?

BOOKER
We all love her.

NILE
That's not what I asked.

BOOKER
I know what you asked.
(then --)
You have somebody?

NILE
No... not like that, I mean. Just my
family. I miss them.

Sad smile from Booker.

BOOKER
I had three sons...

89A *INT. MARSEILLES HOSPITAL - 1860 - DAY - (**FLASHBACK**)* 89A

Expensive, private, sunlight lancing through the window. Jean-Pierre, early 40's, angry, dying, succumbs to a savage fit of coughs. Booker, nattily dressed in period clothes, tried to assist him, and Jean-Pierre lashes out, throws a glass of water, RANTS at his father.

BOOKER (V.O.)
My youngest, Jean-Pierre, was the last to die. Forty-two when cancer took him.

Booker begins to leave, heart-broken. Jean-Pierre collapses in sickness, misery. Booker walks away and out of the room.

89B (89) INT. ANDY'S MINE - DUSK - CONTINUOUS 89B (89) *

BOOKER
The only way is forward, Nile.

NILE
What do you mean?

BOOKER
You are always and forever going to be the way you are right now. That young woman right there. But everyone you know, they're going to grow old, they're going to suffer and eventually they will die. And if you try to touch their lives, they will come to learn your secret. And when time comes to claim them, they will beg you to share it with them. And you won't of course be able to. They will not believe you. They will tell you that you do not love them, or not really, that your love is weak or selfish, which is hardly love at all. And then they will die, and you will never forget the hate and despair in their eyes.
(beat)
You will know what it is to lose everyone you've ever.

His pain is so visceral. Nile takes this in.

90 INT. FRENCH PHARMACY - NIGHT 90

It's late and it's empty except for CELESTE, the clerk, at the counter, watching as Andy loads up on first aid supplies. Andy's bandaged thousands of wounds before; she's never had to bandage *herself*.

Andy sets the basket on the counter. Celeste begins ringing up the multiple first aid supplies. It doesn't take a degree for Celeste to draw the obvious conclusion.

ANDY
Do you sell any baklava?

CELESTE
No, sorry, but...
(indicates)
We have packaged palmier. They're not very good.

Andy nods, adds a couple of candy bars to her purchases. Celeste thinks its a good choice.

CELESTE (CONT'D)
Eighty-seven euro.

Andy pays, hefts the bag.

ANDY
Do you have a bathroom?

CELESTE
Toilet? No. But we have a storeroom.

CELESTE (CONT'D)
Do you need help?

Andy stops. She actually needs a moment.

ANDY
Yes.

90A INT. PHARMACY STOREROOM - MINUTES LATER 90A

Andy sits. Celeste cleans the wound on her scapula with gauze and Betadine. Andy is stoic, watching her work, not quite suspicious.

First aid supplies have been opened and are scattered around. Celeste is conversational.

CELESTE
My parents, they are veterinarians. Large and small animals. You would be amazed the things I have bandaged. Strips, please.

Andy hands her the strips. Celeste tears pieces, fashions them into butterfly bandages.

CELESTE (CONT'D)
Stitches would be better, but this will help.

ANDY
You haven't asked.

CELESTE
Your business is yours.

She begins placing the makeshift sutures, pinching the wound closed as she does. It's not comfortable. Andy is stoic.

CELESTE (CONT'D)
(as she works)
What would the answer change? Nothing, for me. In the end, it does not matter. You need help, then I will help. If I walk away from you, then who am I?

She sits back, finished.

CELESTE (CONT'D)
Not someone I wish to be. There, this should do.

ANDY
Thank you.

90B EXT. PHARMACY - NIGHT 90B

Andy climbs into the car, thinking. Behind her, Celeste turns the sign in the door and shuts out the lights.

Andy sits in the car, remembering.

FLASH TO:

90C *EXT. DESERT (**FLASHBACK**) - DAY* 90C

Andy gently lifts Quynh onto her shoulders and begins walking...

BACK TO:

90D INT. BMW - NIGHT - AS BEFORE 90D

For the first time in ages, the memory brings melancholy, rather than sorrow...

91 OMITTED 91

92 OMITTED 92

93 OMITTED 93

94 OMITTED 94

95 OMITTED 95

95A INT. MERRICK BUILDING - KOZAK'S LAB - NIGHT 95A

A row of blood-stained instruments and filled biopsy containers. Surgical steel basins with small organ samples.

Joe and Nicky lay unconscious and shirtless, strapped down on two surgical chairs, fully sedated, bodies pin-cushioned with TESTING PROBES.

Merrick listens with Copley.

DR. KOZAK
Every test, even the genetic survey, the results are the same. I can find no genetic difference between them and us.

MERRICK
Impossible. Sequence again.

COPLEY
(to Kozak)
You're saying they're fully human?

MERRICK
No, they're <u>beyond</u> human.

DR. KOZAK
Scientifically, there is nothing beyond human. Only anomalies and outliers.

Merrick holds her with a look.

MERRICK
Doctor, in clinical terms, that may well be true, but I urge you to adopt a wider perspective. Find the bloody words to describe them in a manner which is news.
(beat)
<u>Are</u> they human?

Beat, then --

DR. KOZAK
Yes.
(despite herself)
But with a seemingly supernatural ability.

MERRICK
There you go! Not so hard, was it? They're the genetic Rosetta Stone. Start translating.

DR. KOZAK
(hesitates --)
Perhaps...

MERRICK
Yes?

DR. KOZAK
(stronger --)
It's possible that an outside element - in this instance, the sedative that we use on the subjects - might be tainting the results.

MERRICK
Well then go without it.

Copley reacts. Merrick exits, followed by Copley. Kozak moves to Nicky, unplugs the sedative IV.

95B INT. MERRICK BUILDING - EMPTY FLOOR - HALL - SHORT TIME LATER 95B

Copley walking with Merrick:

COPLEY
How long will all this testing take?

MERRICK
Until we have results we can replicate.

COPLEY
You don't need <u>them</u> for that. You have your samples, their blood and tissue, their DNA.

Merrick stops, frustrated by Copley's position.

MERRICK
Surely you understand the concept of proprietary data?
(MORE)

MERRICK (CONT'D)
They are the product. They go in the vault. They stay under lock and key.

COPLEY
You're just going to keep them? Potentially forever?

MERRICK
You think I'm going to let them just stroll back into the world? Into my competitor's labs? If this takes years, decades, what does it matter to them?

COPLEY
They suffer like you or I.

MERRICK
And yet they survive. Our agreed purpose was to make phenomenal medical advances. We spoke of curing of all degenerative disease. That was my promise. It hasn't changed.

Merrick strides away, leaving Copley deeply troubled.

96 INT. ANDY'S MINE - DAWN 96

Nile SNAPS awake. She needs a second to orient herself. She sees Booker sleeping, one hand on his laptop. Andy's bedroll is undisturbed...

97 EXT. ANDY'S MINE - SHORT TIME LATER 97

Nile emerges, shaking off her dream. She shivers, catches her breath. She sees Andy perched on the old BMW, candy bar wrappers beside her.

Andy is looking at Nile's phone in her hand.

ANDY
Your mom and brother. *

She shows it to Nile. Nile approaches, elated.

NILE
You have my phone? Yeah that's them. *

Andy hands her the phone.

ANDY
Where's your father?

NILE
Killed in action. When I was eleven.
Gimme sec. *

Nile unlocks the phone, begins scrolling through pictures. Shows Andy a photo of Nile's FATHER, wearing his Dress Blues.

NILE (CONT'D)
I used to march around the house in * his boots when I was little. I wanted to be just like him.

Andy is listening. Encouraged, Nile swipes, settles on a photo of her Mother.

NILE (CONT'D)
She was drowning after he died. *
Southside of Chicago, million different ways we could've gone left. But she fought for us, never backed down. Never let us back down either.

ANDY
You come from warriors.

Nile has never thought of it like that. She's touched.

NILE
Yeah. I do. *

Nile scrolls through the pictures with Andy -- PLAYFUL FAMILY POSES, PICS OF FELLOW MARINES, SHOTS OF WOMEN AND CHILDREN FROM HER POSTINGS, A PORTRAIT OF A NEGRESS FROM THE LOUVRE. Andy seems genuinely, if quietly, interested.

Nile ends on another PHOTO of her Father. This one makes her melancholy.

NILE (CONT'D)
I try to remember my Daddy, way he spoke, the way he smelled. It's getting harder and harder.

ANDY
(beat)
I can't remember what my mother looked like. My sisters, none of them. It was so long ago.

NILE
Time steals it all, I guess.

ANDY
It's not what it steals, it's what it leaves behind. Things we can't forget.

They sit in silence, sharing memories of loss, and, for Nile, imagining losses to come.

ANDY (CONT'D)
I made Quynh a promise. I broke it. I gave up looking for her.

The weight of the confession is enormous. Nile sees Andy in a very different light.

Andy straightens up, resolved.

ANDY (CONT'D)
I'm getting Joe and Nicky back.
Whatever it takes.

NILE
Whatever it takes?

ANDY
Yes.

BOOKER (O.S)
Got something!!

They look to see Booker rushing from the mine, excited.

BOOKER (CONT'D)
An address, just outside of London!
We'll need to switch out cars.

She holds out her hand for Nile's phone. Nile needs a second, hands it over. Andy switches the phone off. Moves with purpose. Time to gear up and get to work.

ANDY
Let's get our guys back.

98 MOVED TO SCENE **95A** 98

99 MOVED TO SCENE **95B** 99

99A INT. MERRICK BUILDING - DR. KOZAK'S LAB - MORNING 99A

Kozak withdraws a BIOPSY NEEDLE from the side of Nicky's chest. He HISSES IN PAIN. The wound heals almost instantly.

DR.KOZAK
Can you feel the wound trying to close? Absolutely remarkable.

Nicky turns his gaze on her. It is, perhaps surprisingly, without anger or malice. It may hold pity.

NICKY
You are not going to be able to give him what he wants.

Nicky just shakes his head.

DR.KOZAK
You think I go too far? That I am unethical?

NICKY
I would say 'immoral'.

DR.KOZAK
To achieve great things, one must dare to do what others will not. I believe what I am doing can save the world.

NICKY
A fine justification. I have heard it many times before.

Kozak deposits her latest sample. Nicky exhales, the pain ebbing. Joe coughs awake.

NICKY (CONT'D)
Much as I like watching you sleep, I'm glad you're awake.

JOE
Bedhead?

NICKY
Nicely tousled. How you doing?

JOE
Amateur hour. You?

NICKY
The same.
(beat --)
I was thinking about Malta.

JOE
Malta? What time in Malta?
(off Nicky --)
Oh. That time in Malta.

NICKY
We should go back.

JOE
That'd be nice.

Kozak turns back to them, ready to collect another sample from Joe. Nicky and Joe grimly prepare for what's next.

100 EXT. ENGLISH COUNTRYSIDE - DAY 100

An Audi speeds along a narrow road, approaching WOODS...

101 EXT. WOODED AREA NEAR HOUSE - DAY 101

The Audi pulls in and parks off the road, in cover, with a view of Copley's HOUSE through the trees. Booker pops the trunk, begins pulling out weapons. HE CHECKS A NINE MILLIMETER, THEN HANDS IT TO ANDY. She tucks it.

ANDY
Go scout the back.

He readies his weapon and disappears into the woods. Andy finds a long gun in the trunk, readies it.

NILE
So we're gonna just walk in there?
Then what?

ANDY
We are getting our people back.

NILE
I can't do this.

ANDY
Yes you can.

NILE
I mean I'm not doing this.

She tries to pass the gun back into Nile's hands.

ANDY
You're one of us. We'd do the same for you.

NILE
I never had a choice!

ANDY
None of us had a choice! There isn't a choice.

NILE
The day I 'died', I killed the guy who killed me.
(beat, then --)
They condition us, you know? Thousands of hours of training. Two shots, quick kill. But they can't teach you how to live with it.

Andy understands.

ANDY
You gotta feel it, Nile. Every one. The moment you don't, you stop being a human being.

NILE
I saw what you did in that church. So many bodies...

Andy reacts.

NILE (CONT'D)
And that's supposed to be me? This is what we're supposed to do? And we don't even know why?

ANDY
You think knowing will make you sleep better at night?

102 OMITTED 102

103 OMITTED 103

104 OMITTED 104

105 EXT. WOODED ROAD NEAR HOUSE - DAY 105

A long look between them.

NILE
You need total commitment from your team. But I can't give you that.

Andy stares at her.

NILE (CONT'D)
My family, they're gonna get old and I won't but it'll be <u>years</u> before they realise that. I still have time with them.

Beat, then --

ANDY
Here..

Andy passes Nile the pistol Booker gave her. And hands her the car keys.

ANDY (CONT'D)
Take the car. Be with your family for as long as you can. I gotta go and get mine.

NILE
You gonna be OK?

ANDY
Always.

They look at each other. Nile troubled, Andy keen to end this.

ANDY (CONT'D)
Good luck, kid.

Andy walks away. Nile, alone, looks at the gun and gets into the car.

106 OMITTED 106

107 EXT. WOODED ROAD NEAR HOUSE - SHORT TIME LATER 107

Booker meets up with Andy. Signals to her, Andy moves next to Booker, with a mercenary's stare.

BOOKER
Where's Nile?

ANDY
You and me, Book. Now and always.

Booker glances at the long gun in her hands. Then, they head for the house...

108 EXT. HIGHWAY - LATE DAY 108

The Audi blows past a sign that reads "RAF Alconbury 1M." The AIR FORCE BASE looms in the distance...

109 INT. AUDI - CONTINUOUS 109

Nile stares at the road. Focused, determined. But as she nears the base, her doubts won't let her be. She pulls over to the side of the road, climbs out...

110 EXT. HIGHWAY - CONTINUOUS 110

Nile walks to the back of the car, pops the trunk, pulls the gun from the back of her jeans to put in the gear bag. She stops, sees a full 9mm clip in the corner. She ejects the clip in her gun. The CLIP IS EMPTY.

A rush of realization hits her. BOOKER GAVE ANDY AN EMPTY GUN...

NILE
Oh, shit. Andy...

111 EXT. COPLEY'S HOUSE - SAME TIME 111

Booker and Andy approach the house low and silent. They cover and maneuver around each other into the building and up the stairs...

112 OMITTED 112

113 INT. COPLEY'S HOUSE - SAME TIME 113

Andy slips into the living room, weapon ready. It's strangely still and silent. She sees Copley standing there, as if waiting for her. She pivots into the room, gun raised. Striding toward him.

ANDY
Where are they?

COPLEY
Andromache The Scythian.

Andy, slightly unnerved, rapidly flicks her eyes round the room. Weirdly there are numerous images of THE OLD GUARD in a 'research area' of the huge room. Images through time of them featured in old paintings, photos, news reports - glimpses - flashes - too much for the eye to take in or comprehend.

Andy senses Booker enter over her shoulder, for backup:

ANDY
Book?

BOOKER
Right here.

Andy raises the gun.

ANDY
Where are Joe and Nicky?

Suddenly, CRACK! Andy topples, shot. She tumbles, losing her weapon, twists to see Booker aiming at her.

ANDY (CONT'D)
(baffled --)
Book...?

He quickly zip-ties her hands.

ANDY (CONT'D)
What are you doing?

They struggle, but she is secure. Andy is still confused and in great pain.

ANDY (CONT'D)
What are you doing?! No!

Andy SCREAMS, a cry of outrage.

ANDY (CONT'D)
You set us up?

BOOKER
Please listen.

Copley steps in.

COPLEY
When my wife died I devoted myself to your work. I learned your secret history;
(MORE)

COPLEY (CONT'D)
coded, written in the margins, passed on like legend. You have saved so many lives over so many years. You can help end needless suffering. Humanity needs you to share your gift.

ANDY
Humanity can screw itself.

She looks at the sociogram for a moment. Starts to understand. She stares at Booker.

ANDY (CONT'D)
He found you first.

Booker stares back at her, with shame. They've been friends for two centuries. They know the scent of each others' sweat and blood.

ANDY (CONT'D)
(heartbroken)
Why, Book?

BOOKER
If Merrick can discover how we keep living, he might find a way to end it? Right? We could be mortal, have real lives. That's what you wanted.

ANDY
Maybe I did. But not like this. Book, not like this.

Andy sags. The fight runs out of her. Booker sees blood flowing out of her.

BOOKER
You're still bleeding. You keep bleeding. What's going on?

She's doubled in pain. Booker gets it. He tries to stem the flow of blood but she pushes him away.

COPLEY
What's going on?

BOOKER
She's not healing. Look at this. Go get something!

Copley rushes out the room.

BOOKER (CONT'D)
Andy, look at me. Since when?

She just stares at him.

BOOKER (CONT'D)
Why didn't you tell me?
(to Copley)
Hurry up!

ANDY
It wouldn't have changed anything, Book.

Copley hurries in with a towel.

BOOKER
We have to get her out of here. Help me get her up --

Just then, Merrick and Keane and a team of SIX MERCS burst into the room. They quickly take hold of Andy and Booker.

Andy stares at Booker. He shakes his head, desolate.

MERRICK
Look at you.

He looks Andy over like she's his new car. Andy hangs, held as before, staring at Booker. They might as well be alone.

MERRICK (CONT'D)
She's the oldest of them? Copley, speak, man.

COPLEY
She's wounded. Gunshot.

MERRICK
Why isn't she healing?

COPLEY
I don't know.

BOOKER
She's not immortal.

Merrick stares at Andy. Perplexed.

MERRICK
What do you mean? Not immortal.

BOOKER
I mean it's gone. You don't need her anymore, so let her go.

MERRICK
(studies her --)
You are a bloody mess.
(then --)
If what he's saying is true, then you're the most important one of all. You're an anomaly. And anomalies are gold.

He circles, appraising. Andy looks down, devastated.

MERRICK (CONT'D)
How old are you?

ANDY
Cut me open. Count the rings.

MERRICK
(to Keane --)
Let's get her home.

Keane swiftly injects Andy who passes out. Booker is in agony.

BOOKER
No, let her go! I'm sorry!

Now he is injected, too, and passes out. Merrick turns to leave. Copley gets up to Merrick.

COPLEY
Mr. Merrick, listen. I don't think she's immortal anymore. This will be murder.

MERRICK
Copley, Where's your spine? As if the CIA never "disappeared" anyone, never conducted covert research? These "immortals" have hidden for centuries, hidden their gifts from seven billion sick, dying, suffering people. It falls to me to be the adult in the room.

COPLEY
This isn't what we agreed to --

MERRICK
What kind of operation do you think I'm running here? I've got too much skin in this game. We don't stop.

Merrick nods to Keane who knocks Copley unconscious with the butt of his gun. Merrick and Keane exit.

114 OMITTED 114

115 INT. COPLEY'S HOUSE - SHORT TIME LATER 115

Copley holds a towel with ice to his head. He freezes when he sees Nile in the doorway. Tries to reach for Andy's gun still on the floor but Nile kicks it away.

NILE
You Copley?

Copley sees the PISTOL in Nile's hand.

COPLEY
He sent you to finish me off?

NILE
Who?

Nile notices the blood on the rug.

NILE (CONT'D)
What happened here? Where's Andy? And Booker?

COPLEY
Who the hell are you?

Nile POINTS THE GUN AT HER FOOT and PULLS the trigger. She doubles over.

NILE
Son of a bitch!

Copley stares at her, wide-eyed, as it heals almost instantly.

COPLEY
Jesus Christ. You're another one.

She straightens.

NILE
Yeah, I'm new.
(aims at him)
And you're not. Where are they?

She closes, the intensity and accusation in her gaze like a searchlight.

COPLEY
They're in a lab, being tested... tortured.
(then)
Merrick only cares about her immortality...not what she's done with it.

NILE
What she's done with it?

Copley searches the SOCIOGRAM that spreads across TWO WALLS, an incredible, intricate tapestry. CLIPPINGS, PHOTOGRAPHS, and DOCUMENTS linked with a lattice of different coloured THREADS to LOCATIONS, FAMILY TREES, more ARTICLES, more PHOTOS.

COPLEY
Montenegro, 1916. She saves a family of refugees...

Copley traces threads splitting to different family trees, more clippings, more photos.

COPLEY (CONT'D)
...whose daughter then goes on to discover the technique for the early detection of diabetes.

Another lattice of threads:

COPLEY (CONT'D)
This one...her grandson saves three hundred and seventeen from the Khmer Rouge in Cambodia.
(another)
This man prevents an accidental nuclear exchange in 1978 and likely saves civilisation as a result.

Copley steps back, indicates the grand web of connections.

COPLEY (CONT'D)
...the famous and the unknown names. She saves a life and two, three generations later we reap the rewards.

Nile stares at the sociogram in awe.

NILE
She can't see it. She's in it, she can't see it.
(beat)
But you could. You could and you gave them up!

COPLEY
I thought this could be the end of disease. I thought this could be the end of suffering. She couldn't talk, at the end, my wife. She couldn't breath, she couldn't move anything except her mouth just enough to smile so I wouldn't see her pain. To make me think she was OK. I couldn't control, I couldn't change what was happening.
(beat, then --)
It was supposed to be a gift to the world.

NILE
It was never yours to give.

Copley falters. This was his last, best defense. The guilt is overwhelming now.

COPLEY
But how could it just stop?

NILE
What are you talking about?

COPLEY
Booker said Andy's no longer immortal. She wouldn't stop bleeding.

Nile looks over at the blood-stained carpet. Oh fuck.

NILE
Is she alive?

COPLEY
I know where they are.

NILE
Then you're gonna take me to them.

Nile picks up Andy's discarded gun, motions Copley to leave. He leads the way.

116 OMITTED 116

117 DIVIDED BETWEEN SCENE **99A** AND **117A** 117

117A INT. MERRICK BUILDING - DR. KOZAK'S LAB - LATE DAY 117A

Kozak gnaws her lip, looking at her latest results. The data doesn't make sense. It doesn't help that Nicky and Joe have recovered from the latest sample-selection and are now idly passing time.

JOE
Poet.

NICKY
That's easy. Shakespeare.

JOE
For drama, sure. Not for poetry.

NICKY
Who would you pick?

JOE
(considers --)
Pablo Neruda.

The doors fly open, two MERCS hauling Andy, her hands bound, her clothes slick with blood. Keane follows, Merrick anxiously behind them. Joe and Nicky react.

NICKY
Boss!

JOE
Andromache!

Andy raises her head enough to meet their eyes but says nothing. She's not looking good.

JOE (CONT'D)
What happened?

Booker is anxious, miserable.

BOOKER
She's not healing.

MERRICK
And <u>that</u>, doctor, is our way in.

BOOKER
I've killed her.

Andy is strapped down. She's pale and sweating. Kozak moves to her, begins examining her. Merrick is invigorated.

DR.KOZAK
It's a flesh wound. I need to get a line in her and stop the bleeding.

MERRICK
Keep her alive at all costs. Don't you see? Between Sudan and now, something changed. Find out what.

Kozak quickly moves to do as ordered.

Merrick moves to Andy as Kozak treats her wound.

She speaks with difficulty --

ANDY
You have me. You don't need them. Let them go. Please.

She sags.

MERRICK
That's very honorable of you, but I prefer the complete set.

Kozak finishes running the line.

DR.KOZAK
This will stabilize her.

MERRICK
Good.

Nicky, who has watched all this sadly, speaks quietly.

NICKY
All things die.

MERRICK
What was that?

Nicky looks solemnly at Merrick.

NICKY
Everything has to die, Mister Merrick. The only reason we have not is that it is not yet our time. If it's now Andromache's, nothing you can do will stop it.

This annoys Merrick.

MERRICK
You would be surprised by what my products can do. And I will carve slices off you for years to get what I want. Your time is coming.

NICKY
As is yours.

It's said with the calm authority of 1000 years. Merrick is, despite himself and for the first time, unsettled.

MERRICK
(rallying)
I expect results.

Merrick, Keane, and the Mercs exit. Andy stares at nothing as the others watch Kozak close eagerly on her with a fresh biopsy needle.

118 EXT. MERRICK BUILDING - LATE DAY 118

Imposing and impressive. The AUDI pulls up and parks. Nile climbs out with the Saz bag; Copley follows with Booker's gear bag. She looks up at the fortress. They cross into an emergency exit...

119 INT. MERRICK BUILDING - RESTRICTED LOADING AREA - SHORT TIME LATER 119

Nile opens Booker's gear bag, revealing a SigSauer MPX SBR and two Glock 38s, with mags, spares and ammunition for all. Copley watches her load, holding the Saz bag. Nile looks around.

NILE
No cameras. This is how Merrick moves people in and out unseen. How many shooters on site?

COPLEY
At least thirty. Their boss Keane is ex-Special Forces.

NILE
What kind of CEO rolls with his own personal army?

COPLEY
These days? Most of them.

Copley takes one of the Glocks, begins loading it.

NILE
What're you doing?

COPLEY
I'm going to make this right.

NILE
You dying won't do that.

COPLEY
I'm supposed to let you walk in there alone?

NILE
Of the two of us, I'm the one who will walk out again, one way or another.

She holds his gaze a moment.

NILE (CONT'D)
You got me here.

Copley concedes the point, hands her the Glock. Nile finished her loading, begins stowing weapons on her person.

COPLEY
They're in a private lab, on the fifteenth floor. It's empty.
(hands her a key card --)
This will get you access.

Nile takes the card, pockets it. Copley hands her the Saz bag. She slings it, then moves into the service elevator.

NILE
Might be best if you get out of here before the noise starts.

COPLEY
Good luck, Miss Freeman.

She uses Copley's key card, hits the fifteenth floor. The doors close...

120 INT. MERRICK BUILDING - SERVICE ELEVATOR - SHORT TIME LATER 120

Nile takes a moment to calm herself, but the adrenaline is coming in hard. *

The elevator stops, doors open onto the fifteenth floor. Down the hall, THREE of Keane's Shooters, dressed in plainclothes, turn. Two immediately start towards Nile, surprised.

FIRST PLAINCLOTHES
This floor is closed. How'd you get up here?

Nile steps out --

121 INT. MERRICK BUILDING - EMPTY FLOOR - CONTINUOUS 121

-- looks around.

NILE
Sorry, I was looking --

FIRST PLAINCLOTHES
Hands! Let me see your hands!

NILE
Stand down please.

FIRST PLAINCLOTHES
Now!

The two Plainclothes nearest draw on her. The other starts to advance.

Nile sighs, moves her hand from behind her back, holding the SBR. The moment the First Plainclothes sees it, he FIRES TWICE into her chest. Nile drops.

FIRST PLAINCLOTHES (CONT'D)
Call Keane!

Second Plainclothes pulls his radio as First Plainclothes moves to Nile, covering her motionless body with his weapon.

SECOND PLAINCLOTHES
Zero, this is Alpha 22.

122 INT. MERRICK BUILDING - SECURITY ROOM - CONTINUOUS 122

Keane grabs a headset. TWO MEN watch monitors with multiple surveillance images.

KEANE
Zero, send.

SECOND PLAINCLOTHES (OVER RADIO)
We've had an intruder...

123 INT. MERRICK BUILDING - EMPTY FLOOR - CONTINUOUS 123

The First Plainclothes kicks the SBR out of Nile's grip. Or tries to. She won't let go.

SECOND PLAINCLOTHES
...target is down. Female, Black, twenties...

First Plainclothes tries to kick the SBR free again. Her corpse resolutely refuses to relinquish its grip...

124 INT. MERRICK BUILDING - SECURITY ROOM - CONTINUOUS 124

Keane leans closer to a monitor. ON SCREEN: First Plainclothes blocks the view of Nile, still motionless.

KEANE
(into radio --)
See if you can get an ID off the body.

125 INT. MERRICK BUILDING - EMPTY FLOOR - SAME TIME 125

First Plainclothes straddles Nile to begin searching her pockets. Suddenly, Nile drives her FOOT into his crotch, brings the SBR up and puts a BURST into his face.

KEANE (OVER RADIO)
Shit!

Nile comes up FIRING. Second Plainclothes drops before he can draw, then a Third.

126 INT. MERRICK BUILDING - SECURITY ROOM - SAME TIME 126

Keane reacts.

KEANE
Tac teams, find Merrick now. I'm coming to you.

Keane runs from the room.

127 INT. MERRICK BUILDING - EMPTY FLOOR - DR. KOZAK'S LAB - SAME TIME 127

Andy has been bandaged. A fresh IV is in her arm. Her gaze is vacant. Nicky and Joe argue with Booker.

BOOKER
What would you know? Of the weight of the years alone?

JOE
You selfish little --

BOOKER
You and Nicky always had each other! All we've had is our grief!

JOE
And now you have even more!

BOOKER
Andy. Forgive me.

Andy doesn't respond.

128 INT. MERRICK BUILDING - EMPTY FLOOR - SAME TIME 128

Nile advances. No idea where she's going. Rounds a corner and slams into Merrick. The Saz bag falls from her back.

MERRICK
Who the hell are you --?

He takes in Nile, the SBR, the two bullet holes in her shirt, and does the math instantly. Her gun's up at once --

NILE
Where's the lab --?

KEANE'S MERC
Hey!

BANG, BANG, BANG! GUNSHOTS send her scrambling. FOUR MAN TAC TEAM are arriving. *

KEANE
Shit!

Keane enters and fires at Nile, hitting her twice in the back as she dives through a metal door. Merrick grabs the Saz bag, takes off running to where Keane and a FOUR MAN TAC TEAM are arriving.

KEANE (CONT'D)
There's another one.

MERRICK
There's another one.

KEANE
She's going for the rest of them.
(to the Tac Team --)
Doctor's lab, now.

The Tac Team race after Nile.

KEANE (CONT'D)
(grabs Merrick --)
I'm locking you down in the penthouse until this is over.

129 INT. MERRICK BUILDING - EMPTY FLOOR - DR. KOZAK'S LAB - SAME TIME 129

Unnoticed, Andy opens her eyes. She's heard something. An ALARM LIGHT starts flashing. Kozak stops her work. Storms to the security door, presses the security button and the door opens to see Nile there, GUN AIMED.

BOOKER
Nile!

NILE
Experiment's over.

TAC-TEAMS FIRE from the first doors, hitting Nile in the leg. She spins, FIRES a burst to keep them at bay. Slams close the door. Kozak comes at her with a syringe.

Nile cracks her across the head. She drops to the floor. Out like a light. Nile charges to Andy's side.

NILE (CONT'D)
We got four in the hall and more coming. Stand to!

Nile TEARS at the net of probes and wires. The Tac Team begins SLAMMING into the doors. Andy doesn't move. Nile draws one of her Glocks, presses it to Andy's hand, whispering:

NILE (CONT'D)
You made a promise: whatever it takes.

This gets a flicker from Andy, nothing more. The sound of a KEYPAD CODE behind the door.

NILE (CONT'D)
I've seen it, Andy. At Copley's.

Andy looks at Nile.

NILE (CONT'D)
I know all the good you've done.

The DOORS open and the Tac Team OPENS FIRE, hitting Nile in the back and neck. She goes down, her BLOOD spattering Andy's cheek.

Andy stares at Nile as the Tac Team checks corners, her jaw flexing in awakening fury. Nile whimpers, hurting, trying to move. One of the Team realizes Nile is still alive, readies to put one in her head. A SHOT punches him in the neck.

ANDY
Don't fucking touch her.

Smoke rises from the GLOCK in Andy's hand. The remaining Tac Team react. THREE SHOTS put them down, all hit in the throat. Nile pulls herself up, begins unfastening Andy.

ANDY (CONT'D)
You came back.

NILE
Yeah, you left your axe in the car.

ANDY
It's not an axe, it's a labrys. How'd you find us?

NILE
Copley has a conscience.

Nile finishes freeing Andy, who goes to Joe while Nile unfastens Nicky. Nile moves to free Booker. Joe stops her.

BOOKER
Leave me.

NILE
Hell with that. No man left behind.

JOE
Always a first time. He betrayed us.

NILE
Not all of us. He never told them about me.

Andy steps to Booker, conflicted, her anger still hot. But their friendship has spanned two centuries. Wordlessly, she unfastens his bonds. Booker still doesn't move.

ANDY
We don't get a say in when it ends, Booker. We never have. The only thing we do control is how we live. And to be honest, we've been doing a shit job of it.
(re: the others)
They deserve better, from both of us.

She offers a hand. A beat. He grips her forearm, she pulls him up.

BOOKER
C'est vrai. I'm with you.

ANDY
You're gonna have to own what you've done. But that's for after.

Andy holds his gaze, then addresses the others.

ANDY (CONT'D)
You made me leader, call me boss. But what we do, we do together. We're stopping this immoral fuck, here and now.

130 INT. MERRICK'S BUILDING - PENTHOUSE OFFICE - SAME TIME 130

Merrick sits at the counter, Saz bag in front of him. He unzips it. He pulls out Andy's labrys. Stares at it in awe. Feels the weight of it.

Keane moves toward the front door.

KEANE
Charlie team, meet me at the security room.
(to Merrick)
Stay here.

Merrick glances at him as he charges out...

131 INT. MERRICK BUILDING - EMPTY FLOOR - SHORT TIME LATER 131

Andy, Joe, Nicky, Booker, and Nile make their way methodically forward. Like on the Killing Floor back in the bunker...but this time there's *five* of them, and combined, we're seeing almost 10,000 years of combat experience on display. Andy takes point but the others swiftly overtake her, protecting her as best they can.

Nile's confidence grows as they advance, finding her way into the team.

Her weapon goes empty, and she drops the spent mag and Joe matter-of-factly slams a fresh one into place for her, anticipating her need without pause. And her realization: *she is one of them; she belongs here.*

Shooters attack from every angle, but it makes no difference - the team works with the unmistakable certainty that each knows what the others are thinking, planning, doing.

Booker posts at the wall, gives the "hold" sign. Andy leans against it. Joe and Nicky quickly begin stripping gear from the shooters...when the wall EXPLODES! *

The BLAST hits Joe and Nicky hard, spewing SMOKE, knocks Andy off her feet towards Booker and Nile.

Andy is hurt. Her stomach starts to bleed again. Nile and Booker grab hold of her, dragging her down the hall as the Gas-Masked-Shooters (GMSes) OPEN FIRE. Booker wraps himself around her, taking two bullet hits into his back. They fall through the open door.

The GMSes rush past Keane, who directs one group after Nile, Andy and Booker. They disappear into the spreading smoke.

Keane turns his attention to Joe and Nicky. They're recovering from the blast, but the smoke is working on them.

Keane KICKS Joe, sends him sprawling. He moves toward Joe, pulling out a set of zip-ties.

Keane kicks Joe again, then Joe catches his leg, twists, dumps Keane on his ass, and Nicky tears Keane's gas mask free. Keane lashes out in a panic, gagging on a lungful--

-- but manages to flip Nicky. Puts a gun in his mouth and pulls the trigger. Nicky's head jerks back. Joe yells. Crawls to him. Keane escapes. Nicky recovers. Stumbles up. Joe grabs one of the discarded guns, about to go after Keane. Recovering, Nicky grabs a weapon and follows.

Keane lays down a withering BARRAGE, forcing Joe and Nicky into cover. As it subsides, they catch a glimpse of Keane disappearing into a staircase. Joe growls, starts forward again, but Nicky grabs his elbow.

NICKY
He is baiting us.

Joe and Nicky head back the way they came.

132 INT. MERRICK BUILDING - EMPTY FLOOR - CHEMICAL LAB - SAME TIME 132

Andy is slumped against the wall. A GMS charges into the room, and Booker is immediately on him. Nile posts up in the doorway, laying cover fire to keep the others at bay. Booker is driven back against the wall, beside a mounted FIRE BOX.

He slams the box door into the face of the GMS. Andy looks up and sees what's in the box: extinguisher, hose, first aid kit... and a FIRE AXE. She rises up, frees it. *

She swings just as a SHOOTER comes through the opposite door, taking him down. Andy moves through. Nile starts after her -- *

ANDY
Hold the line.

Andy hits the hallway and takes out two more GMSes. It's Andy and LARGE GMS alone. He ditches his empty firearm, snaps out an ASP baton, draws his knife. He attacks Andy with a skill and ferocity that surprises her. He lands a hit, then another. Andy LOSES the axe.

She backs off, her injuries taking their toll. He comes at her, swinging.

She dodges, twists, then catches his arm and takes the baton, tosses it away. He slices, stabs. Again she dodges, blocks, and then suddenly catches his wrist.

She locks eyes with him and now he, and we, understand she's toying with him, just as she did with Nile on the plane. She hits him twice and now she has the knife and he doesn't even know how she did it. She flips him to the ground.

He stumbles up, turns to flee and sees Nicky and Joe blocking any escape, weapons in hand. He looks at Andy, and now Nile and Booker are standing at her side, her weapon at port arms.

ANDY (CONT'D)
Where's Merrick?

LARGE GMS *
(broken) *
Penthouse.

Andy looks to Joe, Nicky and Booker.

JOE
What do you think? Oslo, '67?

ANDY
São Paulo, '34. Nile's with me.

Joe, Nicky, and Booker rush off.

NILE
What happened in São Paolo in 1934?

ANDY
1834, actually.
(then --)
Watch and learn.

133 OMITTED 133

134 INT. MERRICK BUILDING - PENTHOUSE OFFICE - SAME TIME 134

COMBAT outside. Merrick stands at the top of the stairs, clutching Andy's Labrys, trapped there with Keane and a final defence force of SIX LAST MERCS.

KEANE
(into radio --)
First team hold the hall!

The gunfire outside the door stops. An eerie silence. Then --

KEANE (CONT'D)
(into radio --)
First team.

No response.

MERRICK
Keane, for God's sake! How many more do you have coming?

Keane looks grim. Surveys his last six.

KEANE
This is it. Dig in.

135 INT. MERRICK BUILDING - HALLWAY OUTSIDE THE PENTHOUSE - SAME TIME 135

Andy and Nile have posted up in the hallway, each reloading. THREE DEAD SHOOTERS lay nearby. Nile finishes her reload.

ANDY
Wait for the signal.

NILE
This gonna be like the last signal?

ANDY
Go big or go home.

Andy checks the wound in her side. It's reopened, bleeding again. Nile begins stripping body armour off one of the dead shooters.

NILE
I'll make the entry, buttonhook left. Stay tight to me, okay? I'll protect you.

Nile tries to give her the body armour. Andy gently pushes it away.

ANDY
I'm going through first. I always go first.

NILE
Andy, put on the damn armour.

ANDY
Like Nicky said, if it's my time, it's my time.
(off Nile)
This doesn't work out, next time you go first.

136 INT. MERRICK BUILDING - PENTHOUSE OFFICE - SAME TIME 136

Keane and the shooters aim at the door.

KEANE
What the hell are they waiting for?

Joe comes into view OUTSIDE THE WINDOW, rappelling down the exterior of the building.

KEANE (CONT'D)
DeAngelo, Kendrick, on me --

Joe kicks off, OPENS FIRE as he swings back towards the window. Shots SPLINTER the glass and Keane and the shooters spin 180, opening fire as Joe CRASHES through the window and tumbles into the room, ducking behind a low wall.

UPSTAIRS, Merrick rushes to the hallway for safety. Stares at the elevator in front of him...

-- just as Andy and Nile blow through the DOORS. Joes slides into Keane. Keane clubs him with his rifle. Joe blocks. The two fight, losing their weapons.

Andy and Nile finish off the last of the shooters.

Keane catches Joe, but Joe breaks the hold. It's a vicious fight. Keane has no answer for Joe's rage. Joe pummels him with his fists, until Keane is subdued.

JOE
You shot Nicky.

He lifts him in the air, flips him, slamming his head into the floor, snapping his neck.

JOE (CONT'D)
You shouldn't have done that.

Andy and Nile move to him.

A floor below, Nicky and Booker look to the elevator. The indicator shows it is descending.

NILE
Elevator's going down! Merrick's getting away!

NILE (CONT'D)
(to Joe)
Go! I'll stay with Andy.

Joe runs to join Booker and Nicky.

BOOKER
The stairs!

They rush for the stairs. Andy moves to the window to look down. But she is spent. She leans against the frame. Nile moves to her.

NILE
You okay?

ANDY
Yeah. Just hurts.
(realizing)
Actually, *everything* fucking hurts.

NILE
Just wait until tomorrow.

They share the joke, quietly. Nile takes in Andy.

ANDY
(beat)
I think you showed up when I lost my immortality, so I could see what it was like again...so I could remember.

NILE
Remember?

ANDY
Remember what it was like to feel unbreakable, remarkable.
(MORE)

ANDY (CONT'D)
You reminded me there's still people, causes, worth fighting for.
(beat)
Maybe that's why. I know how I want to spend the time I've got left.

NILE
You're spending it with us, Andy.

MERRICK (O.C.)
You selfish little bitch.

Turn to reveal Merrick at the doorway, Andy's labrys in his left hand and a pistol in his right. Nile trains her gun on him. He keeps his gun trained on Andy.

MERRICK (CONT'D)
I will kill her.

A stand-off. Merrick addresses Andy.

MERRICK (CONT'D)
All the people you could help, all the lives you could save. But you don't really care, do you? God dammit, don't you see what we could do here?
(appealing to Andy)
You are priceless. You are unique.We could save the world. We still can.
(to Nile)
Take her back to the lab and she lives.

Andy takes this in. An idea brings a smile. To Nile:

ANDY
Hey, Nile, you think he speaks Russian?

Nile glances at her. Gets it. Merrick is confused. Nile raises her gun in a split second and SHOOTS AT ANDY. Andy drops. Merrick shoots at Nile, hitting her in the shoulder, and she loses her weapon. Andy sweeps Merrick's left leg with her right, grabs her labrys and slams it into his left shoulder. He stumbles back in horror, starts firing at her in his death throes as BOOM - Nile tackles him through the open penthouse window.

Andy walks to the window, looking down at Merrick.

ANDY (CONT'D)
Play dead, motherfucker.

137 EXT. MERRICK BUILDING - ST. THOMAS STREET - CONTINUOUS 137

Nile and Merrick tumble head over toe. We see the fear on his face. Screaming, crying -- he really shouldn't have fucked with these two -- and then WHAM!

Merrick obliterates the sun roof of a PARKED CAR with a THUNDEROUS CRASH. Nile slams through on top of him.

137A EXT. MERRICK BUILDING - ST. THOMAS STREET - CONTINUOUS 137A

Quiet. Merrick is crammed down in the floorboard, Nile is laid across the back seat, eyes open, possibly dead. The labrys lays across Merrick's back.

Nicky, Joe and Booker bang out the emergency exit, next to the obliterated car. Nicky rushes up to the car window.

NICKY
Nile!

A long pause. Then Nile blinks. Groans. She tries to sit up as bones begin to quickly rebuild and reknit.

NILE
(ow)
Ow.

Nicky and Booker pull open the door, reach in to assist Nile. They help her out of the car. She is a little unsteady. Nicky offers an arm as she regains her footing.

JOE
Faster than the elevator.

Andy moves toward them, zipping up her jacket to hide her bloody shirt. They move to her. Nile hands her the labrys. Andy smiles. Nile smiles back.

We HEAR SIRENS in the near distance. They turn, and climb into the nearby Audi. Nile stops, looks back at the obliterated car. In this moment, Nile knows the life she once knew is forever gone. Beat, then she disappears inside. The Audi pulls off…

138 OMITTED 138

139 INT. PUB - LONDON - DAY 139

A pub, over a hundred years old and still standing. Nicky, Joe, and Andy argue at a table. Nile rises and makes her way outside from the group to Booker, standing on the balcony, overlooking the Thames...

140 EXT. PUB - CONTINUOUS 140

Nile stands next him.

BOOKER
How's it going?

NILE
Still deciding.

BOOKER
Not much to decide about. It's not like they can kill me.

Quiet for a moment. Nile is turning something in her hands. Booker sees it's her PHONE. It's off.

BOOKER (CONT'D)
Andy gave it back.

NILE
Yeah.

Nile is at a loss, unable to reconcile what she *wants* to do in her heart with what she *knows* she must do in her head.

NILE (CONT'D)
I talked to Copley. He said he can fix it, you know? Make it look like I was killed in action. My family will mourn, but they'll be able to move on. Like we did with my father.
(beat)
I know that's what I have to do, what I need to do. For them and for us. I know that.
(emotional)
I just want to hear my mother's voice one more time. I just want to be able to say good-bye.

They gaze at the water for a moment. Booker looks to Nile with empathy. Of all of them, he truly understands. There is nothing he can say.

BOOKER
(beat)
You're a good kid, Nile. You're going to be good for the team.

Booker looks back to Andy in the room - she looks back towards him.

Booker stands on the beach. Andy walks to him.

ANDY
There's gotta be a price.

Booker nods, he knows. Andy needs a second.

ANDY (CONT'D)
A hundred years from today, they'll meet you here. Until then, you're alone.

BOOKER
I was hoping for less. Expecting more.

ANDY
Nile wanted to let you off with an apology.

BOOKER
Give her time.

ANDY
I am going to miss you.

Booker thinks a moment.

BOOKER
I won't see you again.

Andy cocks her head. Smiles.

ANDY
Have a little faith, Book.

She walks back to the steps. Joe, Nicky, and Nile join her. They walk away, all looking back to Booker before they turn out of sight.

141 INT. COPLEY'S HOUSE - STUDY - DAY 141

Andy stands inside the sociogram, following the threads that connect their lives over centuries. The realization creeps over her like a dawnrise - THE VALIDATION OF A THOUSAND LIFETIMES' WORK; this is the difference that they've made. THEIR IMPACT ON HUMANITY. Joe and Nicky stand, staring at the walls in delight. Nile watches them. Copley is contrite.

COPLEY
This is only what I've found going back the last hundred-and-fifty years or so. When you think about how old you are, the good you've all done for humanity becomes exponential.

NILE
My dad used to tell me, it's not the number of days you get. It's what we do with them.
(then --)
Maybe this is the why, Andy.

Andy is deeply moved. She looks at Joe and Nicky. They look back.

NICKY
Everything happens for a reason, Boss.

Nile smiles. She knows the gift this is to Andy. Andy looks over at Copley. He hazards a smile, and her look makes him think better of it -- he almost got her killed. Beat, then --

ANDY
It's nearly impossible to disappear in the world we're living in today. There are too many men like you who can bend it to your will. And too many of those men have bad intentions.

Copley is getting nervous. Is she going to kill him? Andy looks at her team.

ANDY (CONT'D)
We don't have all of the answers, but we do have purpose and you are going to help us.

Straight at Copley, serious.

ANDY (CONT'D)
When we leave a footprint, in the sand, in the snow, in the ether, you are going to sweep it away. You are going to protect us from those who would put us in cages and you are going to help us find those jobs best suited to us.

Copley hesitates. Thrown.

JOE
She is not asking.

Copley is awash in relief and purpose.

COPLEY
I would be honoured. I believe in you.

Andy looks back at the sociogram, then back at Nicky, Joe and Nile.

ANDY
Then let's get to work; it's what we do.

142 OMITTED 142

143 OMITTED 143

144 OMITTED 144

145 OMITTED 145

AFTER CREDIT SEQUENCE

146 EXT. - MARSEILLES - MORNING 146

The bars have closed. Booker stumbles along the empty street. He staggers into a decrepit old block of flats...

He drops his bottle. It shatters. He stares at it. It was empty anyway.

He fumbles in his pockets for his key. He misses the lock, misses again, bumps the door. It swings open. He drops his keys and draws his pistol in one motion.

147 INT. BOOKER'S FLAT - CONTINUOUS 147

Cramped and unkempt. Books everywhere. Booker wobbles in, turns to close the door behind him. Then he spins around, leveling his PISTOL. He may be drunk but he damn well knows he locked the door when he left.

A FIGURE stands at the sink filling a glass of water.

It's QUYNH. She turns, looks at him.

QUYNH
Booker. Its nice to meet you.

She takes a sip of water. Then walks toward Booker.

QUYNH (CONT'D)
I've been waiting for a very long time...

And off his ominous look, fearing what this portends...

FADE OUT.